DOCUMENT RESUME

ED 217 090 UD 022 179

AUTHOR Logan, Oscar Levon
TITLE Concepts and Values Affecting the Transmission of a Black Visual Aesthetic: Study of Art Instructors in Historically Black Colleges and Universities.
PUB DATE 82
NOTE 179p.; Not available in paper copy due to author's restrictions; Ph.D. Dissertation, University of Wisconsin--Madison.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Aesthetic Education; Affective Measures; *Art Teachers; *Black Culture; Higher Education; Information Dissemination; Knowledge Level; *Painting (Visual Arts); Questionnaires; *Racial Differences; *Teacher Attitudes; Visual Literacy

ABSTRACT

The purpose of this study was to assess the commitment of art instructors to the formal dissemination of information about black art and aesthetics as reflected in the performance of 54 instructors in 11 Southeastern colleges and universities. Instructors were evaluated in terms of their ability to identify 32 illustrations of salient and most often publicized art works, including 20 works by black artists and 12 by European or American white artists, and in terms of their ratings of 26 opposing statements taken from major writings on black art and aesthetics. Statistically significant differences were observed between black and white instructors' responses on the pro-value statements, with blacks scoring higher. Also, mean scores suggested that black instructors were able to identify more of the black as well as the white artists' works. The study concluded that black art instructors were more likely to convey information about black visual art and aesthetics than white instructors. Neither group's performance, however, showed evidence of a high level of commitment. (JCD)

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CONCEPTS AND VALUES AFFECTING THE TRANSMISSION OF A BLACK VISUAL AESTHETIC: STUDY OF ART INSTRUCTORS IN HISTORICALLY BLACK COLLEGES AND UNIVERSITIES

A thesis submitted to the Graduate School of the University of Wisconsin-Madison in partial fulfillment of the requirements for the degree of Doctor of Philosophy

by

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UD 022 179

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Under the supervision of Professor Ronald W. Neperud.

The historic Black college has served as the main pedagogic influence behind the transmission of African-American cultural interests for well over a century. Its art department demonstrated sensibilities most germane to the inclusion and perpetuation of relevant visual aesthetic information - Black and Western.

Although the inherent mission of the Black college has remained constant - at least theoretically so, other factors such as the ethnic composition of its faculty has changed considerably. The racial or cultural background of art instructors for example, may impact significantly upon their desire to uphold the earlier mission - that is, the commitment to incorporate and dessiminate Black visual aesthetic information. Such commitment is necessarily related to instructors' awareness of pertinent contributions in Black art/ aesthetics, how efficacious they consider this information to be and the extent to which it is included in their regular art classes.

This study seeks to assess art instructors in Black colleges and universities on two measures: (1) concepts - evaluating

instructors' ability to identify 32 illustrations of salient and most often publicized art works, 20 of which were done by Black artists, 12 by European or Euro-American artists; concept responses were further sub-categorized and analyzed according to art styles and historical time periods, (2) values - assessing instructors' ratings of 26 opposing [13 PRO, 13 CON] statements which were taken from prominent writings on Black art/aesthetics. Following concept/value assessments 10 chairpersons and 17 randomly selected instructors participated in a supplemental interview. Finally, this inquiry attempts to determine if there are significant performance differences between Black and White instructors on the concept/value items.

Research data was gathered from 54 art instructors in 11 historic Black colleges and universities located in 7 southeastern states.

Inferences were drawn from the resultant data regarding participants' commitment toward formally including and disseminating Black visual aesthetic information.

Statistically significant differences were observed between Black and White instructors' responses on the PRO value statements, Black Art and Mainstream art styles, and Mid-Twentieth Century art production - with Blacks scoring higher. Additionally, mean scores suggested that Black instructors were able to identify more of the Black as well as the non-Black artists' works.

The results coupled with Blacks' more positive interview responses made it reasonable to conclude that Black art instructors were more prone than non-Black art instructors to transmit Black visual aesthetic information. Although, neither ethnic group's performance evidenced a high degree of commitment toward this end.

Approved R. W. Lovano

Date March 2, 1972

ACKNOWLEDGEMENTS

This study could not have been accomplished without the genuine concern and support of many individuals. A special expression of gratitude is extended to Dr. Ronald W. Neperud who served as my major advisor and the chairperson for the dissertation committee. His patience, scholarship and guidance were essential to the formation and execution of this project. Acknowledgement and special thanks are also due to the other members of the committee: Dr. Michael W. Apple, Dr. Thomas A. Romberg, Dr. Doris A. Derby and Dr. Tom W. Shick, all of whom have contributed significantly to my efforts.

A special debt of appreciation is extended to the responding art chairpersons: Professor Homer E. Allen, Dr. Emmanuel V. Asihene, Dr. Herman Beasley, Dr. Arthur L. Britt, Dr. Lynne DeBauche, Dr. Grace Hampton, Dr. Lana Henderson, Professor Hayward L. Oubre, Dr. Lee A. Ransaw, Professor Ronald Schnell and Dr. Leo F. Twiggs who graciously offered their departments and in some cases, their homes for the purpose of making this research effort realizable. Their generosity made this study both informative and pleasurable. Additionally, I am grateful to the art instructors for unselfishly giving their time and energy to participate in this investigation.

Finally, I wish to thank Professor Freida High-Wasikhongo, Alice M. Cockroft, Jane C. Jones and Carla J. Leskinen whose helpfulness during the early planning and implementation stages of this study was invaluable.

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CHAPTER I

THE BLACK AESTHETIC

Just as each ethnic group may demonstrate distinct social and political behavior, it may as well make aesthetic choices which differ significantly from those of other groups. There is little argument for instance, that Asian, Italian, or Irish-Americans have maintained and practiced aesthetic preferences which are recognizably their own. Further, such traits are legacies rooted in homeland traditions that long preceded their migration to this country.

On the other hand, the existence of an African-American (Black) aesthetic for many writers and educators, remains a dubious notion. Interestingly, most people will agree that there is a "Black experience" stemming from the forced migration of Blacks to America and the unique conditions surrounding their lives thereafter. Yet, they are not able to recognize characteristically divergent aesthetic ways that deviate from those of the major (Euro-American) groups.

The exploration of a Black aesthetic demands examination of and/or involvement with every aspect of Black life, whether in music, athletics, theater, the church, the streets, the visual arts (principles of Black art) or traditional African cultures. The Black aesthetic relies upon these contributors for its subsistence (Logan, 1975).

The Black aesthetic, if it is anything, is the search for a new program, because all the old programs spawned out of the Judaeo-Christian spirit have failed us (Blacks). It is the search for new spiritual quality or the recapture of an old one, lost and buried deep in our African past (Mayfield, 1971, p. 27).

Origins of Black Culture

In structuring a workable definition of the Black aesthetic, referents are drawn from Black culture. The phenomenon of Black culture has been developed in the writings of several prominent investigators, e.g., Herskovits, 1958; Senghor, 1956; Whitten, 1970; Staples 1976; and Blassingame, 1972. These writers have variously attributed the origin and duration of Black culturisms to: (1) socialization and (2) African heritage. Staples (1976) characterizes the socialization process as an important mechanism for transmitting the content of a culture to its youth. In the socialization process the imitation and modeling effects of role models and behavior tend to subtly convey cultural content. The other source of Afro-American culture is the African heritage that has been retained in part over time and space (Staples, 1976, p. 63).

The culture of any group of people is determined by the acceptance and participation of its members in an integrated pattern of behavior that includes thought, speech, action and artifacts (Whitten, 1970). The survival or maintenance of the culture depends upon its participants' capacity for learning and transmitting knowledge to succeeding generations and is manifested in the customary beliefs, values,

social forms, and material traits according to racial, religious or social commonalities.

The "experience" of forcibly transplanted Africans in the United States of America is unlike that of any other ethnic group. It is through this diasporan experience (slavery, oppression, racism, and neo-racism) that over four generations of Black people have survived and grown.

American Blacks have undergone varying degrees of acculturation and assimilation. In fact, there are those who suggest that today's Afro-Americans are more akin to Euro-Americans than to Africans. Undoubtedly, over a period of four hundred years there has been much cultural sharing between Blacks and Whites in this country.

However, this author in agreement with noted researchers on the subject of Black culture, believes there are, in spite of demographic or socio-cultural variables, very basic and unifying elements that have endured among the masses of Black people. The generational sharing of these elements - expectations, aspirations, and determinations - indeed warrants the ascription of a Black cultural existence.

That which is now identified as "Black culture" can be separated into at least three components: (1) culturisms which are African derivations, (2) culturisms borrowed from American Whites, and (3) culturisms arising out of the determination of Blacks to "make it" (survive) in an oppressive society (supported by interpretations of Herskovits et al).

Any of the aforementioned components can be developed in the validation of a Black culture. I have, however, chosen for the purpose of this study, the African retention component. The major premise here is that Black American culturisms persist in varying degrees of emulation resulting from past African adaptations which are then manifested in the explicit as well as tacit preferential behavior of Black people.

Although not given elaborate discussion in this writing, some salient retentions that have been studied are (1) Music and Dance (Kinney, 1971;Walton, 1972;Whitten, 1970); (2) Black English (Vansertima, 1967); (3) Extended Family (King, 1976); (4) Respect for Elders (Haskins, 1974).

Other elements to be studied and related to the transmission and maintenance of Black American Culturalisms can be found in: Black American cookery; the Black church where "call and response" occurs between the preacher and his congregation; in Black mannerisms; folklore (Brer Rabbit and other tales of Uncle Remus); concepts of rhythm; Afro-American music (blues, ragtime, jazz, and soul music); and magic or the supernatural.

The continuity of a "Black culture" is very important, for it is from this context that Black aesthetic preferences emerge and are evaluated (standardized). The survival and continuity of aesthetic preferences, like other cultural forms, depend largely upon the fidelity with which such information is passed from one generation to the next.

The transference of information (aesthetic or cultural knowledge and values) may occur via oral interpretation, written documentation, and/or visual imagery. Furthermore, it may be operationalized through channels which are informal, viz., home and community or formal, viz., school, in nature.

This investigation is primarily concerned with the formal aspects of transmission: To what extent do art programs in historic Black institutions of higher education incorporate tenets of the Black *visual* aesthetic/art experience?

The Black College as Transmitter

Most studies in Black aesthetics are similar in that they rely upon urban and/or established Black artists to acquire research data. To date there has been only one empirical study that deals with the Black visual aesthetic in predominantly Black colleges (Neperud and Jenkins, 1981). There are, however, studies by Bontemps (1976), Cordozo (1970), Jordan (1964), and Rouse (1967) which address the issue of art departments in Black insitutions of higher education. They do not deal with a Black aesthetic, but rather, demographic concerns, e.g., number of teachers, number and type of degrees held by teachers, years of teaching experience, student enrollment, program directions, budgets, et cetera.

The selection of traditionally Black colleges and universities is very important to this study, if for no reason other than the fact that no other formal institutions touch so intimately the lives

of so many Black people (students and community). Out of 600,000 Black students enrolled in bona fide senior college programs in 1972, over one-third of them were in Black colleges (Willie and Edmonds, 1978, p. 184). By 1978, they enrolled a third of the one million Black college students around the country. That was down from 60 percent in 1970 (Middleton, 1980, p. 115). Enrollment grew steadily until 1976, but since then, has been on a slight decline. Even when the enrollment was increasing, the colleges suffered from the loss of thousands of students to predominantly White colleges.

In spite of the intergration of the previously all-White universities and colleges in the south, writes Rouse (1967), it is generally believed that the greatest numbers of college-bound Blacks will continue to attend predominantly Black colleges for years to come. These institutions will, as they have in the past, bear the chief responsibility for training the upward-bound Black and consequently, those individuals who will enter the visual arts field. Therefore, these colleges represent the most efficient and immediate avenue through which interested organizations might provide needed assistance in order to stimulate more participation in the visual arts (Rouse, 1967, p. 3).

Since the very earliest Black college (Cheyney State, 1837) to the present, Black colleges have shared a similar "mission", as outlined by DuBois in 1942, that of:

1. Establishing the principle that higher education should be made available to Blacks;

2. Defending the principle of racial equality by combatting national and international doctrines to the contrary;

3. Establishing freedom of Negro colleges to decide what they would teach and to whom it will be taught;

4. Promoting democracy and social power for Black people working for enfranchisement and gradual acquisition of political power (Jones, 1971, p. 737).

Jones states that this mission, though appropriate for an earlier time, is now obsolete for the modern Black college or university. According to Jones, the four phases have been accomplished, and the new mission must be centered around "creating a universally accepted perception of the Black predicament and providing a catalyst for serious discussion of goals . . . . of Black people and the most expeditious means for their realization." (Jones, 1971, p. 740)

The fundamental purpose of higher education - its obligation and responsibility - is to transmit purposeful knowledge, facilitate awareness and self-discovery, and develop value priorities.

Fundamental functions of Black colleges then, include the recruitment, maintenance and transmittal of Black culture - the Black visual aesthetic is a viable component in this process.

The primary responsibilities, purposes, and achievements of the historically Black university have not changed very much over the years. There is, on the other hand, a significant metamorphosis underlying the present composition of these schools, as can be discerned from the following characteristic profile of Black college teachers: about 40 percent of the teachers are female. From

25 to 50 percent of the teachers are White. Approximately one-third of all faculty members hold the doctorate (in art departments this figure is much higher for holders of terminal MFA degrees). The range of doctorates is from as low as 25 percent in most colleges to 50 percent or more in a very few of the top colleges. The vast majority of the teachers, 75 percent or more, are experienced, with five years or more in Black colleges. Most of the Black teachers are themselves graduates of Black colleges (Thompson, 1973). Adding to the structural change of Black colleges is the non-availability of qualified Black instructors - since the late 60's, large numbers have been attracted to the large White schools for purposes of desegregation, affirmative action, and so on. Conversely, there is an overly abundant supply of White teachers, especially in art, many of whom have superior credentials, but are unable to secure employment in White schools. Furthermore, there are increasing numbers of White students presently attending Black colleges. With them come such interventions as "competency-based programming" and the like, which in many cases, raises the entrance requirements so high that many Black students will not be able to get in. The irony here is that the Black schools will be turning away those very students whom they were originally founded to help.

The long-range consequences of interferring with the transmission of a Black visual tradition are grave. Because interferences sometimes exist in subtle rather than explicit forms, it becomes necessary to occasionally investigate (through empirical inquiry)

the "state of the system".

Inherent in the "mission" of Black colleges and universities is the responsibility to serve as facilitator - transmitters of "Blackness" - culturally, socially, economically, politically, and ethically. It follows that Black college art departments should function to provide necessary skills and knowledge germane to the continuity of Black art and culture.

Problem: What do Instructors Transmit?

Given the origin of the historic Black college, its inherent mission, as well as the composition of its major group student population, one would assume that its art program would be especially responsive to the transmittal of concepts and values pertaining to Black art and Black aesthetics.

Responsivity in this instance is evidenced by the proportionate inclusion of Black art/aesthetic subject matter into art program curricula. It follows, then, that art instructors should either through formal instruction or personal initiative become familiar with salient contributions of African-American artists as well as those of their European counterparts. First, it is unlikely that instructors will teach (transmit) that which they do not "know", and second, it is doubtful that these instructors will incorporate into their classes pedagogical elements deemed undesirable or unimportant. Thus, the knowledge and priorities very often considered efficacious and which are invariably communicated stem solely from the context

of Western art/aesthetics.

The concepts and values held by art instructors are attributable to personal as well as social considerations. Yet, a more influential factor affecting their teaching - content and methodology - is preparation. "Teachers teach as they were taught." This seems particularly apparent whenever contemporary or historical art information is communicated.

The above factor will prove especially debilitating to African-American art students, given the fact that popularly used classroom resources on topics of art history and studio have not adequately included contributions of ethnic minority artists.

The lack of pertinent resource materials is a major problem in efforts to structure ethnically sensitive art/aesthetic curricula. The availability of historical and other relevant documentation is essential to the "minority" student's development of a positive self-image. If students are not given information about the positive contributions of artists from their cultural group, they will probably maintain stereotypical views about their art and themselves.

Grigsby (1977) emphasizes the significance of presenting students with "models" with whom they can relate and emulate. He writes:

> Students attending majority schools, predominantly Caucasian, (or predominantly black schools) are constantly presented models with whom they should identify geographically and ethnically. Most art classes, whether studio or art history, will touch upon European art and artists; English, French, German, Spanish, and so forth, whose background will be similar to many members of the class.

> References to African or American Indian art are usually made in the context of "primitive", exotic or strange" in the sense that these are interesting but not works to be used as models to emulate. Few historical or contemporary examples of American artists of African or American Indian background are included in the average class, because few are readily available in general art texts. (Grigsby, 1977, p. 36)

The omission of minor group artists and art work in standard art textbooks is a commonly known and previously accepted fact. Many of the early art instructors who taught in segregated school environments, however, compensated for these omissions with information of their own. Under these circumstances, the transmission process fared better then than it does presently. Teachers always included the basic art history background, but they also included works by artists whose ethnic and cultural background were similar to those of the students of the class. This was particularly true in southern schools before the 1954 Supreme Court decision because many of the teachers received their training in predominantly Black universities and colleges where works by Black artists were well known. Moreover, many of these teachers were themselves likely to be practicing artists.

Even the most casual examination of historical literature will reveal the non-representativeness of certain American groups. There are, however, a number of empirical studies that support this claim. For example, McFee (1973) cites the findings of Lee Bowker (1972):

> From an analysis of sixty-seven American history texts printed in the 1960's, Bowker found that Indians and Blacks were in only an average of fourteen pages of text per book and much of this dealt with the so-called primitive cultures of the Indians and the Blacks as

> they came out of slavery. He found that they were treated as separate entities rather than as a part of the development of this country.

Clearly, teachers of Black (African-American) students must recognize the inadequacies of such books and take steps to modify or substitute, but definitely supplement this information.

This study is structured around a very fundamental question, that is: "Do instructors of art in colleges and universities with predominantly Black student populations incorporate and transmit concepts and values representative of Black art and Black visual aesthetics?"

The purposes of this inquiry are: (1) to assess Black college art instructors' ability to identify comparable works by African-American and non-Black (European or Euro-Americna) artists, (2) to evaluate instructors' value priorities relative to issues in Black art/aesthetics, and (3) to determine the extent of the difference between instructors' concept and value responses.

The intent of this study is not to create, or for that matter, reveal a theory on Black aesthetics. I will, however, attempt to build a credible case for the existence of this phenomenon, its relationship to "Black culture" and "Black art", then finally, discuss implications germane to the pedagogical conveyance of its visual component.

Definition of Terms

"What is *Black Art*?" This is a question asked repeatedly by

instructors (Black and White) who were participants in this investigation. Reactions to this question extend from the total rejection of the notion that there is such a phenomenon to the dogmatic acceptance and defense of it.

Skeptics (artists, educators, writers) believe there is no more a Black art than there is a White art. As one respondent in this study countered - "What is Black baseball?" The inference, of course, is that the rules are the same for all players, regardless of skin color.

To these individuals it is inappropriate and stifling to categorize all works by American Black artists under one descriptive label. Because Black artists represent such a wide range of visual art production - technically and philosophically - it is simply impossible to ascribe them to a monolithic grouping.

At the opposite extreme are those who accept any work produced by a Black artist as Black art. It is desirable that members of the Black audience relate to the imagery depicted. Yet, the most important criterion is that the artist be a representative member of the group that constitutes that audience.

Both of the preceding viewpoints contain points of legitimacy. However, I have choosen for the development of this writing, the definition offered by Melvin Dixon:

> Black art, by definition, exist primarily for Black people. It is an art which combines the social and political pulse of the black community into an artistic reflection of that emotion, that spirit, that energy. As an aesthetic foundation, it seeks to step beyond the white western framework of American

> art which has enclosed and smothered any previous expression of Blackness. (Dixon, 1971, p. 3)

Dixon does not attempt to define Black artists, only Black art. This definition expresses an inherent commitment for Black aesthetic transmittance and the partial or total rejection of mainstream aesthetic regulations. Although the creator of Black art need not be inhibited by such things as style or technique, his/her work must relevantly serve to motivate, educate or entertain the Black audience, reflecting images and experiences derived from this group.

Concepts

While the model for concept learning and development consists of four successive levels of attainment (concrete, identity, classificatory, and formal), this investigation is limited to the identity level. Concepts acquired at only the identity level can be used to solve simple problems that require only the relating of obvious sensory perceptions (Klausmeier, 1974, p. 13)

In this study, instructors are asked to recognize and associate imagery with the producing artists. Although this is not a total measure of teachers' knowledge of Black art or their commitment in regard to the operationalizing of related concepts, it will address the condition of Black as well as non-Black instructors' familiarity with well-known works of Black artists. Instructors' familiarity with such art works should have a definite effect on curricular orientations.

Values

The values of a group, writes Staples (1976), refer to what it defines as the *desirable* and *undesirable* from a set of options used to guide behavior (Staples, 1976, p. 76).

Since values are subjective and probably none are unique to Blacks or exist in the same degree among all of them, one can describe only the traits which in their intensity and prevalence seem to distinguish them from Anglo-Saxons.

An attempt will be made in this study to see if there are prevailing value choices among the art instructors as a group and, furthermore, if there are pertinent similarities or differences in value orientation between Black and non-Balck teachers in reference to particular issues on Black art/aesthetics.

Pan-African, Afrocentric and Trans-African

The universality of the Black aesthetic movement and its rapid development has led to diverse characterizations of style. Pan-African, Afrocentric, and Trans-African are the most used appellations. Artists have contended the term pan-African evokes such profound political history as to virtually preempt its appropriateness in an aesthetic context. Afrocentric, on the other hand, correctly identifies the root source of the imagery but may fail to convey the developmental aspect of the movement. Trans-African may be the best description of the three, since it infers "across, throughout, beyond and thoroughly changing" - alluding to the origin, influences, scope

and dynamic nature of the style. (Donaldson, 1980, p. 98)

In the chapters that follow, this dissertation will include:

1. A review of literature on general aesthetic theory, as this may suggest referents from which the Black aesthetic deviates.

2. An examination of writings on Black visual aesthetics and related research.

3. An explanation of the procedure and methodology utilized in the gathering of empirical data.

4. A discussion of the subsequent findings.

5. Implicative comments relative to inclusiveness of Black art/aesthetic information in Black college and university art curricula.

CHAPTER II

REVIEW OF AESTHETIC LITERATURE

A major component in structuring a plausible case for the Black visual aesthetic rests with the acknowledgement and explanation of salient factors relative to its aesthetical alternative - henceforth referred to as the *popular* (Euro-American; Western) *aesthetic*. It would be incomplete, however, if it were not stated from the outset that in spite of their dissimilar orientations, these aesthetics are not exactly mutually exclusive (Refer to Diagram 1). There seems to be creative elements which transcend cultural boundaries and are utilized by the artist to make whatever visual statements deemed necessary.

Such elements/principles as form, expression and symbolism are employed by the artist - craftsperson of African, European, as well as other traditional influences. In fact, more and more contemporary African-American artists are combining aesthetic influences borrowed from their traditional African past - art must be collective, committed and functional (Senghor, 1956, pp. 23-24) with prevalent American experiences. The preceding phenomenon is the most apparent polarizing factor among American artists of African descendency, termed "Pan-Africanism" or "Trans-Africanism" and is given some attention in the writings of Fine (1973) and Lewis (1978). They

do not regard Pan-Africanism as a panacea for all of the African-American artists' troubles. It is, however, one point on which a significant number of artists have reached mutual agreement in terms of purpose and creative direction.

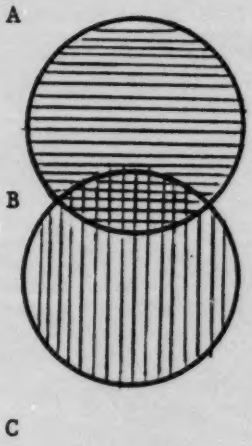
I am not suggesting that artists within their separate cultural contexts necessarily utilize the very same symbols, create identical forms or execute all expressions in the same way, although, there might be cases where such duplications do occur. Rather, the point is that many artists manipulate the same aesthetic elements in the creation of indigenous and/or individual art forms.

The principal aim of this writing is not to offer a profuse and critical comparison of western vs. Black aesthetics. For one thing, this researcher does not posses an expertise in the area of philosophical, theoretical or critical aesthetic judgment/analysis; secondly, it is not essential to the development of this treatise.

Prevailing art/aesthetic thought has evolved from centuries of debate by theorists and philosophers. The following topics represent a comprehensive review of these aesthetic arguments. It is hoped that this exploration of general aesthetic contributions will provide the reader with not only basic background information, but a relevant departure for the recognition of important differences between Western and Black aesthetics.

DIAGRAM 1

AESTHETIC ELEMENTS



A. Popular (Western)
Individualistic (artist centered)
Deliberate
Non-functional (art for art's sake)
Non-objective (abstract)

B. Intersection (Common Elements)
Expressionistic
Representational (figurative/symbolic)
Formalistic
Functional

C. African-American (Black)
Functional
Popularistic (people-centered, call response)
Improvisational
Socio-political (collective, committed, functional)
Figurative-symbolic

Western Aesthetic Theory: An Overview

The term "Aesthetics" is derived from the Greek *aisthesis*, meaning perception.

In modern times, the influence of Eighteenth Century writers such as A. G. Baumgarten (1714-1762) made the term aesthetics equivalent to the term "beautiful", and numerous modern theories of aesthetic experience have been efforts to describe the experience of the beautiful (Gotshalk, 1947, p. 4).

Contemporary aesthetic language has ballooned to such an enormous degree that it is virtually inconceivable to attain concensus on any overall concept of the term. Experts no longer merely debate issues of aesthetic judgment but of aesthetic criticism (descriptive or evaluative), aesthetic appreciation, aesthetic concepts, aesthetic theory, aesthetic values (beauty), aesthetic emotion, aesthetic surface, aesthetic perception (attitude), aesthetic satisfaction, aesthetic design, the aesthetic moment and aesthetic education.

Madeja (1977) has arranged traditional aesthetics into four distinguished problem sets:

1. What is artistic creation?
2. What is a work of art?
3. What is aesthetic experience or the distinctive responses to art or beauty?
4. What is the function of art?

It is, of course, beyond the scope of this investigation to deal adequately with all of the above aesthetic concerns. However, I will present some prominent and dissenting views regarding the meaning(s)

of aesthetics, appreciation and criticism. Finally, there will be a brief reiteration of salient points relative to the Black aesthetic.

Writings in aesthetics have been traced in reviews by (Smith, 1966; Hospers, 1969; Kaelin, 1966; Jacobus, 1968; et al.) depicting philosophies from that of Aristotle to Gotshalk.

In the following paragraphs, I will note some of these philosophies, along with their implications for the understanding of aesthetic theory.

Aesthetics has been variously defined as the theory of sentient knowledge, as general philosophical inquiry into the arts, and more recently, as the philosphy of criticism, that is, the discipline devoted to the scrutiny of critical statements made about works of art.

Indeed, says F. E. Sparshott in The Structure of Aesthetics (1963): "One cannot describe a work of art without showing what one thinks important in it. . . . even a description presupposes a system of evaluations, and such a system when articulated and defended is an aesthetic theory." (Sparshott, 1963, p. 434)

Commenting on "The Role of Theory in Aesthetics," Weitz (1966) states that aesthetic theory is important not only in itself but for the foundations of both appreciation and criticism. Philosophers, critics and even artists who have written on art, Weitz beleives, agree that what is primary in aesthetics is a theory about the nature of art (Weitz, 1966, p. 84). To understand the role of aesthetic theory says Weitz, is not to conceive it as definition, logically doomed to failure, but to read it as summaries of seriously-made

recommendations to attend in certain ways to certain features of art (Weitz, 1966, p. 94).

In his review of aesthetic theories, Weitz has established five categories, the first three of which will be given further attention:

1. Formalist Theory: Proponded by Bell and Fry, speaks mostly of painting. Their writings assert that, what they find in painting, can be generalized for what is "art" in other areas as well. The nature of art, so their theory goes, is a unique combination of certain elements (the specifiable plastic ones - lines, color, shapes, volume, everything on the canvas except the representational elements - in their relations). Anything which is art is an instance of significant form. And anything which is not art has no such form.

2. Emotionalist Theory: Tolstoy, Ducasse and other advocates of this theory find that the requisite defining property is not significant form but rather the expression of emotion in some sensuous public medium. Without projection of emotion into some piece of stone or words or sounds, etc., there can be no art.

3. The Intuitionist: This theory disclaims both emotion and form as defining properties. In Croce's version, for example, art is identified not with some physical, public object, but with a specific creative, cognitive and spiritual act. Art is really a first stage of knowledge in which certain human beings (artists) bring their images and intutions into lyrical clarification or expression.

4. The Organicist: This theory argues that art is really a class of organic wholes consisting of distinguishable albeit, inseparable elements in their causally efficacious relations which are presented in some sensuous medium. A. C. Bradley and M. Weitz claim that anything which is a work of art is in its nature a unique complex of interrelated parts - in painting, for example, lines, colors, volumes, subject matter, etc., all interacting upon one another on a paint surface of some sort.

5. The Voluntarists Theory: This theory was proposed by D. Parker. It offers a complex rather than a simple definition. Parker's version is the theory that art is

> essentially three things: Embodiment of wishes and desires imaginatively satisfied; language which characterizes the public medium of art; and harmony which unifies the language with the layers of imaginative projections. Thus for Parker it is a true definition to say of art that it is ". . .the provision of satisfaction through the imagination, social significance and harmony."

A prominent theorist from the art as form group was the late British art critic, Clive Bell. Bell (1948, p. 17-19) presents the thesis that art is "significant form." It is not significant of anything in life, but is simply a set of colors and shapes on canvas, enjoyable to contemplate in themselves rather than for anything they may represent. Similarly, the art of music consists of a complex series of sounds, pleasing to the ear, but without reference to anything in the world outside art - not even to human emotions.

Bell's introduction of the term "significant form" can be discerned from the following statement:

> For either all works of visual art have some common quality, or when we speak of 'works of art' we gibber. Everyone speaks of 'art,' making a mental classification by which he distinguishes the class 'works of art' from all other classes. What is the justification of this classification? What is the quality common and peculiar to all members of this class? Whatever it be, no doubt it is often found in company with other qualities; but they are adventitious - it is essential. There must be some one quality without which a work of art cannot exist; possessing which, in the least degree, no work is altogether worthless. What is this quality? What quality is shared by all objects that provoke our aesthetic emotions? What quality is common to Santa Sophia and the windows of Chartres, Mexican sculpture, A Persian bowl, Chinese carpets, Giotto's frescoes at Padua, and the materpieces of Poussin, Piero della Francesca and Cezanne? Only one answer seems possible - significant form. In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call

> 'significant form'; and 'significant form' is the one quality common to all works of visual art.

Bell has very definite concepts of what is or is not art. To associate art with politics, he insists, is always a mistake. Such forms are not intended to promote aesthetic emotion but to convey information (Bell, 1948, p. 24). Bell would have no trouble with "primitive Art." In it he observes three common characteristics - absence of representation, absence of technical swagger, sublimely impressive form. However, he adds: "Let no one imagine that representation is bad in itself"; a realistic form may be as significant in its place as a part of the design, as an abstract. The representative element may or may not be harmful; always it is irrelevant (Bell, 1948, p. 26).

Another well known formalist was the late British critic Roger Fry. In an analyses of Fry's Transformations (1926), Reid (1931, p. 312-325) writes:

> Mr. Fry, after a preliminary discussion, begins by making a distinction between what he calls 'pure' and 'impure' arts. He says that 'nowise invalidates this conception if such a thing as an absolutely pure work of art has never been created. The contention is that some works approximate much more nearly than others to this ideal construction. I am not absolutely clear what Mr. Fry means by 'pure' and 'impure,' for he does not define them specifically. Sometimes it looks as though by 'pure' he means 'without competiton of interests' (as in pure music or pure plasticity, versus song opera or representative painting). At other times, it looks as though in using the terms 'pure' and 'impure' he was referring to the perfection or the failure of perfection, of the aesthetic unification or fusion of various competing interests in some (perhaps all) works of art. (Reid, 1931, p. 315)

Whereas the proponents of significant form felt that efficaciousness of an art form is determined by its elemental attributes, the

subjectivists or emotionalists in essence believed that the viewer of art "had to bring something to get something." In other words, the worth of a piece of art depends on the feelings invoked by the observer.

Supporters of Emotionalist Theory were Curt J. Ducasse and Leo Tolstoy. Ducasse literally denies that there is any objective quality in a work of art in which its aesthetic value consists. Rather, he says, the aesthetic value of an object consists in a relation between the object and the observer that is being said to have aesthetic value. But since one observer may have a certain relationship to an object while another does not, there may be an aesthetic value to one observer and not to another.

In his Philosophy of Art, 1929, Ducasse holds that the aim of the artist is simply to satisfyan instinctive passion for self-expression; when he has expressed a feeling he and others can look at the expression and, if they find the feeling expressed pleasant to contemplate, they call it beautiful. (Smith, 1966, p. 132)

As early as 1898, Tolstoy had expressed quite similar views in his writing of "What is Art." He states: "Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hand on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them." (Jacobus, 1968, p. 47-48) Additionally, he breaks subjective theory into ten essential components:

1. Expression? or expression and transmission?

2. The arts, and the fine arts.

3. The two central questions:
   (a) Just what does the creative operation termed expression of emotion consist in, which the artist is performing at the time he/she is creating a work of art?
   (b) Just what is meant by saying that the work of art, once it has come into existence, then itself "expresses emotions"?

4. The feelings, and the emotions.

5. Being sad vs. imagining sadness.

6. Venting vs. objectifying sadness.

7. Aesthetic contemplation.

8. The process of objectification of feeling.

9. The sources of the emotional import of an object.

10. "The language of the emotions" defined. (p. 52)

The intuitionists disclaim both emotion and form as defining properties. In Croce's (1963) version, for example, art is identified not with some physical public object but with a specific creative, cognitive and spiritual act. Art is really a first stage of knowledge in which certain human beings (artist) bring their images and intuition into lyrical clarification or expression; his formula is "Art = intution = expression," (Hospers, 1969, p. 83). As such, it is an awareness, non-conceptual in character, of the unique individuality of things; and since it exists below the level of conceptualization or action, it is without scientific or moral content. Croce singles out as the defining essence of art this first stage of spiritual life

and advances its identification with art as a philosophically true theory or definition, (Smith, 1966, p. 86).

Like Croce, Dewey (1934) was concerned about the expressive quality of art. On the other hand, he would have very likely disagreed with Croce's opinion on the proper role of art and public interaction. In an analysis of Dewey's aesthetic, Gotshalk (1966) writes:

> Dewey met the challenge rather late in his career in 'Art as Experience . . . as pure experience or as the highest fulfillment of that adjustment between striving organism and social setting, which is the shared aim of all creatures." (Gotshalk, 1966, p. 123)

In Gotshalk's words, Dewey conceives the aesthetic as an element in any experience which has attained "wholeness". Yet, Dewey also describes a specifically aesthetic experience - in most cases the result of confrontation with works of art - which must meet two criteria not required of ordinary experience: immediacy and intuitive grasp of the quality of the whole. This distinction between two types of experience, says Gotshalk, may be taken as a sign of Dewey's awareness of the unique character of beholding works of art (in Smith, 1966, p. 123).

Dewey's reference to the product of art as external and physical is presumably meant to further his own view that the work of art is primarily human and psychological, i.e., primarily a matter of life experience. The actual product of art or the work of the artist is external and physical of course - that is, it has a material dimension. But as it comes from the artist, it also has a formal and expressive and functional dimension, and these dimensions are part of its public

being; they can be discovered in public products of art by properly oriented attention (pp. 145-146).

The inclusion of Dewey in any study of aesthetic literature is very appropriate for Dewey, George Santayana and D. W. Prall, are illustrative of the forerunners of contemporary American aesthetics. Santayana and Prall's primary interest was to establish aesthetics as and autonomous discipline.

Santayana gave his course in aesthetics at Harvard University from 1892 to 1895. The notes he had assembled for it and the discussions which ensued within it were later organized into his Sense of Beauty, which he called an outline of aesthetic theory. One of the first organized treatises on the subject of aesthetic experience to appear in America, the book gives ample evidence for understanding the low status of aesthetics in the academic world. The methods used by prior aestheticians were, according to Santayana, either dialectical or historical; that is, either the exercise of one's taste in giving an actual critical judgment, or merely relating aesthetic experiences of one time and place with those of other times and places. Neither of these, he claimed, could have fruitful consequences, and so he proposed a scientifically psychological method of investigating the facts of aesthetic experience as "phenomena of mind and products of mental evolution," (Kaelin, 1966, p. 5).

The work of Prall was concerned principally with the sensuous character of aesthetic experiences. Following Santayna in another way, by considering the area of the fine arts as a priviledged locus of

aesthetic feeling, he introduced the concept of an "aesthetic surface" (Prall, 1929, Chap. 3-5), which, in his estimation, was instrumental in addressing issues that Santayana's categories left unanswered. Realizing that material, form and expression may be separated only for purposes of analysis, he chose to indicate that aesthetic expression is always a function of organized, sensuous materials. His Aesthetic Judgment appeared in 1929, and was followed by Aesthetic Analysis in 1936. (Kaelin, p. 6)

Hence, the aesthetic experience has been described as a process, and a process involves activity.

Aesthetic experience, however, has sometimes been described as detached from all practical action and as involving a certain "physical distancing" (not among Weitz's synopsis). This aspect of the experience received some attention from Aristotle, Aquinus, and Kant; but more recently it has been associated with the thinking of the British psychologist Edward Bullough.

Bullough's theory of physical distance seems most unique and successful as a description of the negative side of the aesthetic experience - emphasis here upon putting at a distance non-aesthetic interests (serving to dull rather than to enlarge and intensify perceptual consciousness) (Gotshalk, 1962, p. 5).

Bullough, et al, speak of "putting the phenomenon, so to speak, out of gear with our practical actual self" (Bullough, 1912, p. 87). The basic contention here, is that there is a fundamental difference between aesthetic experience and practical activity. This difference,

however, as Gotshalk interprets it, is not in the presence or absence of overt action, but in the position occupied by perception. In so called "practical" activity, perception is a means to a meta-perceptual end. As Gotshalk puts it, when one drinks a glass of milk, avoids an on-rushing automobile, or helps a friend with a distressing personal problem, perception is merely a means to the drinking, the avoiding or the helping. It is harnessed to these meta-perceptual ends and is reduced to a cryptic, economical recording of qualities and events significant for these ends. And, if flickers of aesthetic experience occur during the action, they are incidental and disregarded if the requirements of the meta-perceptual ends demand. In the aesthetic experience, Gotshalk sees the opposite as being the case. Primarily, perception of the field is the end; and actions such as moving the head, swaying the body, humming to one's self while listening to music, are meant to serve perception, to make it more clean and precise; more ample and subtle. (p.6)

In more recent times, there is less debate on what makes an aesthetic enjoyment good, and even less on what makes a particular work of art good or bad. Nowadays, more often than not, discussions of the good and bad of aesthetic experience have been reduced to arguments about what is meant by the words being used in the expression of judgment. Aesthetic theory, as a consistent body of knowledge purporting to explain aesthetic experience of one sort or another, is no longer in vogue. Contemporary philosophers are seemingly more concerned with the reinterpreting and/or redirecting of prior aesthetic

language. Two well-known proponents of this sort of aesthetic criticism are Susanne Langer and D. W. Gotshalk, respectively.

In her development of a philosophy of art, Langer (1957) has developed a semantic explanation of the expressiveness of works of art. Her semantic model seeks to explain the manner in which the artist may be said to communicate with an audience.

The significance of Langer's position is that it calls attention to the expressive language of artists working as artists and not solely to the language of critics - at least one degree removed from the act of creation. Her's is a philosophy of art, and not of criticism.

When the brunt of aesthetic analysis is brought to bear upon the language of critics or the logic of value judgments, attention is drawn away from the experimental problems undergone by those who live face to face with conflicting value claims. On the one hand, that of the artist, that is, expression be limited only by the resources of his/her materials and the strength of his/her own imagination, and, on the other hand, those of the various institutions of society which tend to add further conditions - economic, political, religious, and so on - to the artist's freedom of expression. Immediately, there is brought to mind the socialist's contention that art is a people's activity, a language working for the cohesion of society and promoting the ideals of its dominant class. Except for the book by Gotshalk, Art and the Social Order, 1962, there was little interest in American aesthetics for a continuation of the work begun in England by William Morris et al, on art as a social function (Kaelin, 1966, p. 13).

On Art Appreciation and Criticism

S. Langer, in her book Reflections on Art, 1958, defines " Art Appreciation" as apprehension of the art object's meaning; and in this case, the term "meaning" receives an honorific connotation as referring to that experience, the grasping of which is the highest goal of aesthetic aspiration. (Langer, 1958, p. 62)

B. Othanel Smith in his essay on "The Logic of Teaching in the Arts," (1961, p. 179), points out: "to appreciate is to recognize the worth of something, to value it highly, to appraise or estimate its worth." Appreciation is not the same thing as enjoyment. To enjoy is to like something, to feel the pleasure of it, to respond to it positively (in Ecker, 1967, p. 5-8).

Art appreciation consists largely in looking at (hearing, reading, and so on) works of art, on different occasions and in different moods, so that one may gradually come to enjoy and savor everything in a work of art that is there to be enjoyed and savored. This appreciation may involve lectures, demonstrations and informal conversations with others; but it may equally well be silent, consisting only of repeated exposure to the works of art.

Art can be appreciated in another "dimension" as well. Usually, though not always, an artist is not simply presenting a series of shapes and colors to delight the eye or sounds to delight the ear. Important though these are, most artists also "have something to say about life" - they try to present some features of the real world (or a more appealing imaginary world) in an attempt to heighten and enhance our experience.

Bell (1958) would undoubtedly respond: "to appreciate a work of art, one needs to bring with him/her nothing but a sense of form and color and a knowledge of three-dimensional space."

Yet Bell's view does not seem quite adequate, for there is apparently overwhelming historical evidence depictive of the visual arts as well as literature whereby the artist demonstrates not only a flare for form and color, but the desire to express and communicate to his fellows some pervasive human emotion; some insight felt by him/her; some wider relevancy; some interpretation of a reality other than the work of art itself in all its specificity.

Offering more of a cultural definition, H. Read (1962) explains that, our appreciation for certain artistic form may be hampered by a lack of familiarity with factors related to those forms. For example, Read writes: "Until we became familiar with the functions served by Egyptiam art we tended to understand the Egyptiam artist in the context provided to us by the Greeks, as striving imperfectly toward the imitation of the sensible world. The same is probably true of other cultures of whose art forms we are unfamiliar" (in Jacobus, 1968, p. 4).

Criticism

Art criticisms, like appreciation, comprise a significant percentage of aesthetic phenomena. Throughout the centuries, attempts have been made to appraise or evaluate objects of art: "Is it good or bad, beautiful or ugly?"

Yet, writes Blocker (1979, pp. 261-265), we have still not

decided how to answer questions in judging or evaluating works of art. Are there standards of taste to guide us rationally, or are we guided by individual feelings? Are there objective criteria in art criticism, or are critical judgments purely subjective? Blocker argues that there is no disputing the fact that aesthetic experience is a subjective affair of intuitive response and feeling. The question is whether and to what extent that inner response is determined by the properties of the object.

Since the essence of criticisim is the evaluation of works of art as aesthetic objects according to an appropriate set of standards, according to Gotshalk (1966), the basic problem for a philosophical analysis of art criticism is to determine the *appropriate* (italics are the author's) standards for art criticism (in Smith, 1966, p. 345).

Possible Standards of Criticism of Aesthetic Objects

The following remarks were set forth by Ducasse (1929) as essential propositions of a general theory of criticism, which cannot be properly argued here in greater detail, but of which an outline will be constructed since it constitutes the foundation of opinions on the criticism of works of art and aesthetic objects.

The principal standards of criticism that may be used in connection with works of art and aesthetic objects are as follows:

1. A work of art may be considered as such, i.e., as the product of an endeavor on the artist's part to express objectively something he felt, and the question be raised whether or not it is good, in the sense of expressing that feeling adequately.

2. The question may on the other hand be asked whether the work adequately expresses not so much the feeling that the artist originally attempted to express through it, but rather a feeling which on consideration he is willing to acknowledge as truly an aspect or part of himself.

3. A work of art may, however, be considered also in the light of its capacity to communicate to others the feeling that the artist objectified in it, and be judged good or bad according to the measure of that capacity.

4. Any aesthetic object, whether it be a work of art or a natural thing, may be criticized simply in respect to its beauty or ugliness.

5. Any aesthetic object, whether natural or a product of art, may also be criticized in the light of the worth of the sort of action, through which the particular feeling obtained in the contemplation of the object will tend to discharge itself, if, when that feeling has been obtained, the 'practical' attitude is then allowed to replace the contemplative. (Hospers, 1969, pp. 283-284)

Art criticism does consist of words; words about works of art and are designed to be of help in understanding and appreciating the work (or the style or the period) under scrutiny. If an essay in art appreciation is successful, it will enable the reader to see in the work of art many features, lines of connection, and subtleties of detail that he did not perceive before. Art criticism is a means to an end. Art criticism is usually best conducted in the college or university department - painting, music, sculpture, literature, architecture, dance - in which the student is exposed to the works of art themselves. The person best qualified to engage in criticism of works of art in a certain medium are usually those who are most involved in works of art in that medium.

It has not been the aim of this author to solve any outstanding arguments or to give strict analysis of prior aesthetic theories. Rather, the intent was to briefly view these theories, recognizing salient factors which have served to mold and direct the Euro-American or Western aesthetic and to show vicariously what the "Black aesthetic" is not! For example, the Black aesthetic is not found in the tradition of formalism, or the study of beauty, or meta-perception, etc.

The Black aesthetic is rooted - as pointed out in the first part of this study - within the context of Black culture. It is reflective of the "ways" of Black people and is evidenced by the aesthetic preferences of this group.

The Black Aesthetic and the Black Artist

The Black aesthetic is an essential component within an inter-dependent triad, consisting of Black culture; Black aesthetic and Black art (Gale, 1971).

DIAGRAM 2

1. Black Culture
2. Black Aesthetics
3. Black Art

Black culture, as stated earlier, may be explained in at least three distinct ways:

1. Culturisms retained from an African past.
2. Culturisms borrowed from American non-Blacks.
3. Culturisms derived from having to cope with oppression and racism of the major society.

Afrocentric/Trans-African exemplars are emphasized in the development of this writing. Essentially, they suggest that there are certain African ways (behaviors, attitudes, values) which have survived; from the African's forced migration to America as chattel; through slavery; through racial oppression and urban migration.

Finally, there is Black art and of course, Black artists who serve as conduits in the cultural transmission process (between the culture and the aesthetic). As Ron Karenga puts it: "the Black artist must take from the people and give back to the people images more beautiful and colorful than real life" (in Gayle, 1972, p. 33).

The African-American artist who chooses to work from the context of a Black visual aesthetic must first abandon those standards imposed upon him by the operatives of the major western aesthetic. He must refer to his African past, as well as, his Black American existence for purpose and inspiration.

The African-American artist, both historically and contemporarily, has gotten a raw deal when it comes to getting support or exposure. If the artist wants his/her art to "move" within the confines of the mainstream genre, he/she must often make explicit and regrettable compromises. Morrison (1980) states this fact very clearly when he writes, referring to Black artist: "that if you are good and if you want to make it, you must play the 'Man's' game and act like Black

values have nothing to do with your work. Even those Blacks who have no wish to 'make it' find the idea of cultural subservience an outrage." (Morrison, 1980, p. 1)

Black artists are becoming progressively less dependent upon the endorsement or legitimization of proponents of the western aesthetics. As a group, they represent a complete spectrum of styles, techniques and directions. Addressing this point, Morrison writes:

> Black artists must respect one another's right to grow in whatever ways they wish, as separate individuals of free spirit, but collectively, Black artists must be even more vigilant in asserting their right to explore and admit aspects of their African-American experiences and ancestry. (Morrison, 1980, p. 21)

If the Black artist is to ignore standards prescribed by the mainstream popular aesthetics, he/she must discover alternative avenues of support and exposure. It seems natural then, to this researcher, that the Black artist turn to that context of which he/she is a member, and from which his/her work is inspired, Black people.

The masses of Black folk will react on a gut level, to relevant art forms (Depillars, 1976, would refer to as 'call and response'); yet, they are generally perceived to be unsympathetic to the plight of the Black artist. By and large, this insensitivity is attributed to Blacks unfamiliarity with art, and therefore, their lack of understanding the overall significance of their own Black artists. In the talk that he gave to the 1980 National Conference of Artists, Jeff Donaldson pointed out the value of trying to cultivate a Black clientele. He stated: "that Black artists must be both artists and

teachers since many would be Black patrons suffer from ignorance or fragmentary knowledge of Blacks in the visual arts." (in Morrison, p. 21)

It is at this juncture that it seems most appropriate to recall the "mission" of Black colleges and universities. That is, to serve as facilitator-transmitter of "Blackness" - culturally, socially, economically, politically and ethically. It follows that Black college art departments should function to provide necessary skills and knowledges germane to the continuity of Black art and culture.

The test of this basic assuption (whether certain knowledge, and values are being transmitted) will be the brunt of this study.

The Black Visual Aesthetic Idiom

The black visual aesthetic evolves out of the socio-political needs and involvement of Black people. It employs standards which are different from those of the major Euro-American aesthetic. Art must be functional - useful; make revolution, using its own medium (Karenga, 1971, p. 33); and relevant - there is no place for the creation of "art for art's sake." The ultimate judgment of an art form within the context of the Black aesthetic is with the culture from which it comes - Black culture.

This element of the Black aesthetic is the portrayal of an honest expression which celebrates the past, the present, and the cultural reality of the Afro-American through relevant visual symbols, and serves a functional and collective means of instilling race pride and

social awareness in the masses (Spellman, 1973).

According to Spellman, characteristics of a Black aesthetic include:

1. Emphasis upon the honesty of the artist (artist should paint what he really feels);

2. Emphasis on the Black image (using the Black figure consistently);

3. Art used as a political weapon, drawing upon Black men for strength (heroes, relatives, Black people in the community). (Spellman, 1973, pp. 413-416)

Many of the aesthetic principles noted in this writing have been of great concern to Black artists even prior to the turn of the century. The main difference, however, is that during that time there were few accessible channels for the open identification or validation of these concerns.

There are, interestingly, a number of publications presently available that deal with the subject of "Negro Art", "Black Art", "Afro-American" or "African American Art" in that order. These books consist, for the most part, of pictures of the artists' works, some biographical information and sometimes brief descriptions of artists' philosophies (e.g., Porter, 1943; Locke, 1940; Dover, 1960; Lewis and Waddy, 1969; DuBois, 1969; Fax, 1970; Fine, 1973; Coen, 1970; Chase, 1971; Lewis, 1978; and Driskell, 1976). There is little or no direct mention of a "Black aesthetic" in most, but they do establish, through pictures and Biographical documentation, an essential and viable link between the richness and historical production of the African-American artists - past and present.

Only recently, however, have artists and writers formally and directly addressed issues of the Black aesthetic. Gayle (1971) edited a comprehensive group of articles that explore various aspects of the Black aesthetic (music, poetry, drama, visual arts, theory).

In another effort to lend credence to the notion of a Black visual aesthetic, the historian, Rosalind Jefferies, (1980) has identified several major variants in Trans-African Art, including:

Syncretism - reconciliation of design principles and components of two or more African or Non-European cultures.

Creolization - connotations of ethnicity without specific reference or traceable direct lineage.

Improvisation - reflecting a sense of play and of moving in and out of old and current stylistic tendencies while maintaining an Afro-centric ambiance.

Double-Consciousness - associations with overt and disguised symbolism, having levels of meaning beyond the immediately visible, often tied to philosophical ideas.

Cultural Pluralism - fusion of multi-continental principles and elements in the context of Trans-African stylistic innovation as in contemporary music from Dizzy Gillespie, John Coltrane to the future. (Donaldson, 1980, pp. 97-98)

Contemporary research related to the subject of Black visual aesthetics can be examined in the works of several authors (Spellman, 1973; Staats, 1978; Colman, 1975; Depillars, 1976; and Neperud and Jenkins, 1981).

In his study of the Urban Black Aesthetic, Depillars (1976) lists five categories that shape the Black aesthetic:

1. Historical Perspecitve: The participant's history is the preferential mirror of the culture. It reflects what the people have done, what they think, how they live, what values they hold, what joys and sorrows they have experienced. It is a portrait of every aspect of African Americans.

2. Call and Response: This canon is the essence of the Black aesthetic. It is the major filtering agent in Black culture which insures that the preferential aesthetic principles of the masses are honored through continued interaction between the artists and audience. This interaction, referred to as 'spontaneous evaluation," insures that a work of art will reflect the popular vocabulary of the culture.

3. Improvisation: This aesthetic precept established a base from which to improvise and can be referred to as a reference point. It provides a common bridge of understanding for both artist and the audience. It is through this common bridge and variations from the initial reference point that the audience is encouraged to participate, whether they are familiar with improvised variations or not.

4. Representational Balance: This concept is predicated on the notion that art is not individual, but a collective experience, i.e., it is reflective, interpretive, and sometimes prescriptive. Thus, the content or preferential symbolism must be within the range of comprehension of Black people.

5. Balanced Intensity in Color: There exists in Black culture a sense of fashion coordination which is composed of three elements - 'bright colors, multi-texturalism and sheen' - combined in such a way as to enhance one's territorial admiration.

Spellman, (1973) seeks to discover the extent to which certain Black artists lean toward what he calls "mainstream" or simply contemporary styles in art on the one hand, and "Blackstream" or obvious sentiments of Black subject matter or protest or nationalistic images on the other. Spellman's dissertation covers 434 pages of which a significant portion comes from interviews with artists and subsequent

comments from seven critics on the subject of Afro-American art. Additionally, he submits the aesthetic philosophies of fourteen artists.

A study by Staats (1978) is similar to Spellman's in that it too observed mainstream, Blackstream, and Black Art directions among African-American artists. The framework for this study is found in Fine's The Afro-American Artists, 1973.

There is an historical segment of this study organized according to the above framework; representative artists were selected on the basis of stylistic elements found in their art and were included on the basis of their aesthetical pronouncements.

Another part of Staat's study involved formulating an alternative aesthetical premise culled from the discernable manifestations of the Afro-American ethos and disposition towards the arts. Ethos is defined as the distinguishing characteristics, attitudes, habits and values of a racial group. In pursuing the belief that the referential system on ethos as absorbed from one's cultural unit is inseparable from the nature and substance of the art created, alternative directions are discussed in this study.

Colemen's study seeks to examine some of the perceptual questions surrounding African cultural retentions among Blacks in the U.S.A. It also endeavors to offer a theoretical framework for examining works by Afro-American artists. This study: (1) defines the problem and discusses concepts that are important in making contextural descriptive analyses of works that exhibit traditional African art similarities; (2) examines the West African background and characteristic

worldviews; (3) discusses selected works by Afro-American artists from slave craftsmen to the late 1960's and early 1970's.

The only research that deals with empirical inquiry into the existence of the Black aesthetic is that of Depillars (1976) and, more recently, a study by Neperud and Jenkins (1981). Depillars' study is an effort to first determine the basic canons (defined earlier in this study) which comprise the Black aesthetic in visual arts and to present the cultural frames of reference of urban Black artists and art students; then, second, to generate a theory of the urban Black aesthetic.

Depillars' investigation is very informative - its approach lies somewhere between historical, descriptive, and evaluative research.

A four-month field study was conducted to ascertain the necessary data. The population sample consisted of 83 professional artists, 103 art students, and 92 community residents in eight major urban cities in the United States.

Depillars conducted a number of interviews with Black lay people and college art students (exact number not given), all of whom react to an "oppressive society" and in the case of the students, to not being able to freely depict Black subject matter in their work at predominately White universities.

Utilizing the semantic differential technique, Neperud and Jenkins (1980), conducted a study which included 170 non-art students representing both Black (92) and White (78) groups from four southern colleges.

The purpose of this study was to determine whether there were ethnic specific aesthetic choice differences between the ethnic groups. Students reacted to nine art works produced by Black artists. Art works had been categorized into three distinct styles: (1) Mainstream (having no obvious Black subject matter); (2) Blackstream (included works of benign Black content, Black subjects in common daily activities); (3) Activists (having obvious Black content, more socio-politically oriented).

Further analysis was made of styles within three factors: Factor I, Evaluative Dimension: Factor II, Evaluative-Affecitve Dimension: Factor III, Descriptive-Unique Dimension.

The researchers found no statistically significant difference between Black and White students' reactions except in Factors I and III, where Activists and Blackstream styles were the dependent variables. Black students' responses were significantly more positive than Whites. Black positive response, according to the authors, was due primarily to Black content in imagery.

They concluded that "to the extent that Blacks respond in a positive affective manner to literal Black content in visual imagery, one of the canons of Black Aesthetics (from Depillars, 1976) is supported, but if one interprets Black Aesthetics as consisting of exclusive elements then the Black Aesthetic is not supported in view of similar structured patterns among Blacks and Whites. . . That imagery, in and of itself, does not insure positive evaluation, but rather interacts with stylistic considerations." (Neperud, Jenkins, 1981)

Although there is growing concern relative to connotations and consequences of Black visual aesthetic, available literature on the subject remains sparse. That which does exist, for the most part, results from historical or philosophical and occasionally, descriptive research.

This is not to suggest that either of the preceding contexts are more or less meaningful. Clearly, historical and philosophical treatments are not only desirable, but essential for the basic understanding and incorporation of the aesthetic. Initially, such writings serve to structure awareness and purpose for Black aesthetical directions.

Yet, if our efforts as artists, educators and researchers are to transcend mere prose, opinionation or historical recitation, we must apply methods for evaluating as well as those for recognizing relevant issues. In this respect, there is considerable need for more disciplined inquiry. The combined implementation of various methods of investigation can only positively affect the formal transmission of Black visual aesthetic information - in black colleges or elsewhere.

The continuity of a culture rests largely with the generational transmission (via formal or informal means) of group cultural preferences which exist in the forms of specific knowledge and values.

This is no less true for "Black Culture". The Black visual aesthetic is but one referent category within this cultural context. Yet, if values and concepts relative to Black visual aesthetics and representative contributions of Black artists are not considered, this aspect of the culture and the cultural group itself, will fare poorly.

CHAPTER III

PROCEDURES

The historic Black college has, for well over a century, served as the main pedagogic influence behind the transmission of African-American cultural interests. Similarly, the art department in the Black college has demonstrated sensibilities most germane to the inclusion and perpetuation of Black visual information. Art instructors made voluntary efforts to incorporate contributions of the Black visual artists, as well as other aesthetic knowledge (Black and Western) in the art classroom.

Although the inherent mission of the Black college has remained constant - at least theoretically - many other factors have changed considerably. One of these changing factors may be related to the increasing number of non-Black instructors presently employed on the Black college campuses. The racial and cultural compositions of the school's faculties may impact significantly on their ability to uphold the original mission and commitment to Black students.

The strength of instructors' commitment to include Black art/aesthetic subject matter is likewise related to their awareness of pertinent contributions in Black art/aesthetics and the extent they value the inclusion of this information in their classes.

The purpose of this study is to: (1) evaluate Black college art

instructors' familiarity with well known Black artists' works as compared to European or Euro-American artists' productions, and (2) to evaluate instructors' value orientations relative to selected issues on Black visual aesthetics.

From the resulting data inferences will be drawn regarding participants' commitment toward transmitting Black visual aesthetic information.

Research data for this inquiry was gathered from 54 art instructors in 11 selected predominantly Black colleges and universities in seven southeastern states: Alabama, Mississippi, Tennessee, Kentucky, Georgia, South Carolina, and North Carolina (See AppendixA for complete listing) Primarily, schools were selected from the above area because, according to the Education Directory, the Negro Almanac and other published materials on historic Black colleges, this is where over two-thirds of the 107 such schools are located.

A major criterion for including a particular school in this study is that it offers at least the bachelor's degree in art and/or art education.

The information needed for identifying schools, art area chairpersons, and degrees offered was obtained via college catalogs, the Education Directory, Negro Almanac, Traditionally Black Institutions of Higher Education, and the United Negro College Fund Annual Statistical Report of Member Institutions. Other information such as number of art teachers employed and art students enrolled was acquired from questionnaires sent to departmental chairpersons. Colleges and

universities were not randomly selected, but were chosen on the basis of having a relevant student population and whether or not they offered degrees in art/art education. These criteria so reduced the field that randomization was not deemed essential - at least, not for being able to generalize about schools in this southeastern region.

Eighteen department chairpersons were initially sent letters of inquiry and requests to participate. Of these 18 requests there were 12 consenting responses, 11 of which could be used in this study.

The researcher visited the art departments of the selected schools, set up appointments with individual art instructors (30 to 60 minutes), administered survey questionnaires and concept-value assessments, and then followed up with an in-depth taped interview (interviews were conducted with 10 chairpersons and 17 randomly selected instructors).

The concept-value research instrument used in this study was designed to evaluate teachers' ability to identify well-known works of art and their values relative to Black art and Black visual aesthetics. Additionally, the questionnaire assembles such presage variables as instructors' age, sex, professional training (art school, university, etc), and experiences.

After completing the questionnaire, instructors were asked to read a brief "background" description of the Black American artists' evolvement. Background information is included to enhance or supplement respondents' basic understanding and to reduce ambiguities relative to conditions that have affected Black artists' abilities to create and

exhibit their work.

Value Assessment

The value section of this study is designed to assemble the degree that art instructors agree or disagree with statements representing divergent viewpoints on Black aesthetic issues.

This section is composed of 26 opposing viewpoints (statements) which were taken from writings on Black art/aesthetics, e.g., Fine, (1973), Lewis and Waddy (1969), Gayle (1971), Driskell (1976), and Lewis (1978). (See Appendix B for all value items.)

Four experts in the areas of African-American art and Afro-American studies unanimously agreed upon the placement of each value statement into one of five established categories: (1) Art/aesthetic creation context; (2) Social context; (3) Political context; (4) Historical context; (5) Economic context. Statements were written on separate index cards which were numbered on the reverse side.

After reading the accompanying "background" information, the respondent was given the stack of index cards and corresponding answer sheets. Answer sheets contained a seven-point rating scale for each statement.

The respondent was asked to print his/her code number at the top of the answer sheet (partial anonymity), select the top index card, record his/her response on the answer sheet, then move on to the next card until each statement had been reacted to.

Cards were shuffled between subjects to avoid the formation of

mind sets. Additionally, one-half of each respondent group received answer sheets with a differently arranged rating scale, i.e., from strongly agree to strongly disagree on one answer sheet and the reverse of this order on the other.

Concept Assessment

The concept section is designed to evaluate instructors' ability to identify outstanding visual art forms - matching pictures of the art forms with the name of the producing artist.

Respondents were shown 32 illustrations of outstanding art works, 20 of which were produced by famous Black artists and 12 by famous White artists. Illustrations were selected according to: (1) their historical significance - where they are placed in regard to other Black artists' or Euro-American artists' works; (2) imagery - representational or non-representational; (3) technique - handling of the medium; (4) ideology-political or non-political.

Artists and illustrations of their works were selected from popularly used art history and art survey textbooks, e.g., Gardner's Art Through the Ages, 6th edition, by de la Croix and Tansey; American Art of the Twentieth Century by Hunter; Art: An Introduction by Cleaver; Art in Context by Hobbs; and the previously mentioned publications on Afro-American (Black) art.

The illustrations used represent the most well-known or, rather, most commonly publicized works by each artist (typified by the recurrence of pictures in various textbooks).

Artists and art works are first grouped by period, i.e., Post Colonial, Mid-Nineteenth Century to World War I, Modernists, Mid-Twentieth Century, and 1960's to early 1970's (See Appendix C for complete list of artists and periods). They are later sub-categorized into three groups listed by Fine (1973). These sub-groups emphasize the variety of attitudes and styles expressed by contemporary Black artists:

1. Black Art Movement (Activists): Art incorporates obvious subject matter - especially the figure - to accentuate the social and political plight of Black people in America. Artists are more interested in creating new standards than accepting the traditions or aesthetics of Western art.

2. Mainstream: Includes those artists whose style conforms to accepted international art trends. Their reactions to the complexities of society becomes an aesthetic statement, and their work is, for the most part, non-objective.

3. Blackstream (Trans-African): Artists often work figuratively to syncretize symbols, colors and techniques of African art with those of the Black art experience in an attempt to universalize the Black condition in America, but within generally accepted aesthetic standards (See Appendix D for all sub-groupings).

The use of these sub-groups will provide a closer analysis of instructors' familiarity with Black art by style.

One-half of each group surveyed got the value section first, the other half got the concept section first.

Following the identification of artists and the value assessment, 10 chairpersons and 17 randomly selected instructors were asked to participate in a tape recorded interview (of the 11 departments, one chairperson and two instructors could not be scheduled). During the

interview, respondents were allowed to make "open" comments on seven questions:

1. Were you able to identify many of the art works in this study? Why or why not?
2. Do you believe there is a Black visual aesthetic? Explain?
3. Do you feel there is a reasonable attempt to include Black art and Black aesthetic information in art classes at your school? Explain?
4. Are there administrative concerns that affect the inclusion of Black art/aesthetics into art classes? Explain?
5. Are there economic considerations that affect the incorporation of Black art/aesthetic information in art classes? Explain?
6. Do students request information on contributions of Black artists?
7. In your opinion, do students appreciate that which is already taught on the subject of Black art?

The latter measure (interview) is meant to go beyond the mere recognition of artists and art works to provide a more in-depth understanding and explanation of teachers' feelings and knowlege pertaining to issues on Black art/aesthetics.

The Pilot Study

This researcher could find no prior quantitative or empirical information dealing with the formal transmission of the Black visual aesthetic. There was, therefore, no available research tool to draw from for purposes of executing the present inquiry.

The prototype for the research instrument employed in the final

study was designed and used to gather data in an earlier mini-study.

The pilot study incorporated concept, value and interviewing components similar to those used in the final investigation. There were, however, some modifications for the latter.

Statistical Treatment

The resultant data was analyzed utilizing techniques from the Statistical Package for the Social Sciences (SPSS) and the Bio-Medical Data Processing (BMDP) in an analysis of variance including repeated measures. Additional analyses using Two Sample t-Test were employed.

The Frequency and Breakdown procedure, along with interview data, were used to ascertain descriptive information about the groups of interest.

CHAPTER IV

ANALYSIS OF DATA, RESULTS

Background Data: The Schools

Each of the 11 colleges and universities involved in this study possesses unique and varying characteristics. On the other hand, they all share many commonalities which are attributable to student and faculty as well as relative social, political and economic determinants. The following paragraphs contain descriptive data in the form of averages and other representative information for these institutions.

All of the schools offered four-year degree programs. Seven were classified as public institutions, the rest private. By most mainstream standards these schools would be termed "small colleges". Their average student enrollment was about 3,364. The largest populations reported were 7,500 and 7,120 for Jackson State University and Tennessee State University respectively - the smallest (800 students) was for Tougaloo College.

The Art Departments

The direction and major emphases of the Black college art department are mostly determined by the function of the Chair position. The individual in this role must often demonstrate a sensible balance while coordinating efforts between administration, faculty, students

and community. Seven (64%) of the chairpersons in this investigation were Afro-Americans - five male, two female. The Chair population was further characterized by three Whites (2 male, 1 female) and one indigenous African male. They had an average of just over seven years experience in this position.

Although the schools registered an average of 264 students in art and art related courses, only about 59 of them per school were declared art majors. All of the responding departments offered the Bachelor of Art (55%) or the Bachelor of Science (55%) degree in art or art education. Only one school, Alabama State University, listed the Bachelor of Fine Art (studio) degree among its degree options. None of the schools offered a graduate degree in art. Jackson State however, listed a Masters of Science degree in Education with an emphasis in art. The art departments employed an average of two instructors, two assistant and two associate professors but less than one full professor per school.

The Instructors

34 of the 54 responding art instructors were men, 20 were women. The 31 member Black group consisted of 20 men and 11 women, the White group was composed of 12 men and 9 women. Two instructors - one female, one male responded as Afro-Asian and Asian-American, in that order. 18 (33%) of the instructors fell within the 36-45 year age range; 15 (28%), the 25-35; 14(26%), 46-55 and 7 (13%) the 56 years or older range. They had an average of 12.5 years total teaching

experience with 10.8 of those years spent in historic Black schools.

25 of the 31 Black respondents attended Black schools for their undergraduate degrees. Six went to predominantly White schools. One White instructor obtained the undergraduate degree from a Black college. Totally, 26 (48%) of the instructors attended Black undergraduate institutions, 28 (52%), non-Black. Three of them received their graduate degrees from Black schools, 49 from non-Black schools. Two persons had no graduate degree. The number of instructors and their highest degree achievements are listed as follows:

MA	11	21%
MS	1	2%
Ed.D.	8	15%
Ph.D.	6	12%
MFA	23	44%
OTHERS:	3	6%

Data Collection Procedure

The research instrument used to gather data in this study was administered to 54 respondents. Two respondents could not be considered in the analysis of responses because they could not be categorized into either Black or White racial groups. The final population, therefore, consisted of 52 persons - 31 Blacks and 21 Whites.

Respondents were scored statistically on two measures: (1) values (26 statements), and (2) concept or identification (32 pictures of artists' works - 20 Black artists and 12 non-Black artists).

The rest of this chapter describes and analyzes data gathered

from the various measures. It is primarily organized in terms of (1) analysis of variance between Black and White instructors' performance on the value and identification measures, and (2) t-Test, Frequency and Breakdown analysis on various sub-groupings of these two measures with supplemental data provided from interviews with selected instructors. The .05 level of significance is used as the level for statistical inference.

Value Assessment

Value statements were broken down into two sub-groups: (1) PRO statements; in concurrence with Black art/aesthetic doctrine and (2) CON statements; the reverse of the PRO statements. Separating the value statements into PRO-CON categories makes it possible to better assess instructor's responses on the basis of their agreement or disagreement with certain Black visual aesthetic ideas and additionally, to observe whether there is group polarization toward either end. This closer examination of responses affords the researchers the opportunity to make inferences germane to instructors' directions toward the inclusion of related Black art/aesthetic information in art curricula.

PRO value responses were registered on a seven-category rating scale with strongly disagree occupying the extreme low end; strongly agree the extreme high end and neutral/no opinion, the center.

1	2	3	4	5	6	7
Strongly Disagree	Disagree	Slightly Disagree	Neither Agree Nor Disagree	Slightly Agree	Agree	Strongly Agree

In order to make all value responses comparable, CON value scores were assigned numerical values in the reverse order of the PRO value arrangement.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	Neither Agree Nor Disagree	Slightly Disagree	Disagree	Strongly Disagree

Average scores for individuals (Table 1) are obtained by summing across the value item scores (See Appendix E for all raw value responses) that are given. Please note that this method of adding across items assumes that individuals are reasonably consistent in their responses and each statement is reasonably similar to other statements.

The raw data in Appendix E indicates there is considerable instructor variability on the value items. The data in Table 1 suggests that there is considerable within group variability on this measure, especially for participants from the Black group. Their rating of the value statements seems to move from one extreme to another. Whites are more similar in their rating but are less committal when reacting to the various viewpoints - responding about the neutral position.

TABLE 1

MARGINALS FOR INSTRUCTORS' PRO-CON VALUE RESPONSES

(Blacks) INSTRUCTORS	TOTALS	PRO AVERAGES	TOTALS	CON AVERAGES	TOTALS	TOTAL AVERAGES
1	74	6.16	60	5.00	134	5.58
2	27	2.25	18	1.50	37	1.88
3	35	2.91	31	2.58	66	2.75
4	37	3.08	42	3.50	79	3.29
5	52	4.33	46	3.83	98	4.08
6	74	6.16	48	4.00	122	5.08
7	44	3.66	57	4.75	101	4.21
8	62	5.16	43	3.58	105	4.37
9	63	5.25	39	3.25	102	4.25
10	67	5.58	44	3.67	111	4.63
11	60	5.00	54	4.50	114	4.75
12	69	5.75	51	4.25	120	5.00
13	47	3.91	45	3.75	92	3.80
14	48	4.00	49	4.08	97	4.04
15	56	4.66	65	5.42	121	5.04
16	67	5.58	39	3.25	106	4.42
17	71	5.91	57	4.75	128	5.33
18	60	5.00	47	3.92	107	4.46
19	32	2.66	45	3.75	77	3.21
20	54	4.50	54	4.50	108	4.50
21	69	5.75	47	3.92	116	4.84
22	63	5.25	62	5.17	125	5.21
23	50	4.16	50	4.17	100	4.17
24	60	5.00	60	5.00	120	5.00
25	50	4.16	41	3.42	91	3.79
26	77	6.41	79	6.58	156	6.50
27	42	3.50	59	4.92	101	4.21
28	66	5.50	66	5.50	132	5.50
29	57	4.75	35	2.92	92	3.84
30	49	4.08	48	4.00	97	4.04
31	65	5.41	55	4.58	120	5.00

$\bar{X}$ =111.97
SD = 21.14

CONTINUATION OF TABLE 1

(Whites) INSTRUCTORS	TOTALS	PRO AVERAGES	TOTALS	CON AVERAGES	TOTALS	TOTAL AVERAGES
32	48	4.00	55	4.58	103	4.29
33	42	3.50	63	5.25	105	4.38
34	54	4.50	44	3.67	98	4.09
35	46	3.83	46	3.83	92	3.83
36	49	4.08	54	4.50	103	4.29
37	60	5.00	43	3.58	103	4.29
38	55	4.58	40	3.33	95	3.96
39	55	4.58	44	3.67	99	4.13
40	46	3.83	55	4.58	101	4.21
41	55	4.58	44	3.67	99	4.13
42	53	4.42	49	4.08	102	4.25
43	52	4.33	47	3.92	99	4.13
44	48	4.00	44	3.67	92	3.84
45	52	4.33	65	5.42	117	4.88
46	55	4.58	39	3.25	94	3.92
47	56	4.67	50	4.17	106	4.42
48	43	3.58	42	3.50	85	3.54
49	42	3.50	34	2.83	76	3.17
50	56	4.67	49	4.08	105	4.38
51	50	4.17	49	4.08	99	4.13
52	39	3.25	48	4.00	87	3.63

$\bar{X}$ = 103.90
SD = 7.91

Blacks, as shown in Table 2, are slightly more likely to register strong agreement or disagreement with the value items (aesthetic viewpoints). However, responses from this population suggest considerable item variability.

Reliability Analysis for Value Measures

No prior research measures could be found for the variables used in this investigation. Value measures were developed specifically for this study.

Reliability coefficients (Cronbach's Alpha) for these measures are presented in the following order: (1) all 26 value statements together, (2) the 13 PRO value statements, and (3) the 13 CON value statements.

When all 26 value statements are taken together the reliability coefficient is .740 and is considered acceptable. When values are separated into PRO-CON sub-groups reliability coefficients are .754 and .588 respectively, which are also suitable for the purposes of this inquiry.

Findings for Values: An Overview

An analysis of variance for Black and White respondents on all 26 value statements together (Table 3) showed no significant difference between means.

TABLE 2

MARGINALS FOR PRO-CON VALUE ITEMS

PRO VALUE ITEMS	TOTALS	BLACKS' AVERAGE	TOTALS	WHITES' AVERAGE	TOTALS	TOTAL AVERAGE	P
2	136	4.38	95	4.52	231	4.45	.826
3	159	5.13	107	5.10	266	5.12	.945
5	165	5.32	107	5.10	272	5.21	.631
7	147	4.74	98	4.67	245	4.71	.885
10	116	3.74	52	2.58	168	3.16	.011
11	154	4.97	100	4.76	254	4.87	.670
13	110	3.55	59	2.81	169	3.18	.156
15	118	3.81	66	3.14	184	3.48	.228
19	169	5.45	99	4.71	268	5.08	.093
21	151	4.87	91	4.33	242	4.60	.307
23	207	6.68	125	5.95	332	6.32	.007
25	119	3.84	50	2.38	169	3.11	.059
	$\bar{X}$=56.48 SD=12.97		$\bar{X}$=50.29 SD= 5.67				

CON VALUE ITEMS	TOTALS	BLACKS' AVERAGE	TOTALS	WHITES' AVERAGE	TOTALS	TOTAL AVERAGE	P
1	155	5.00	91	4.33	246	4.67	.258
4	164	5.29	112	5.33	276	5.31	.926
6	119	3.84	63	3.00	182	3.42	.136
8	122	3.94	102	4.86	224	4.40	.127
9	104	3.35	38	1.81	142	2.58	.002
12	142	4.58	105	5.00	247	4.79	.432
14	136	4.39	87	4.14	223	4.27	.674
16	81	2.61	65	3.10	146	2.86	.282
20	151	4.87	91	4.33	242	4.60	.360
22	143	4.61	110	5.24	253	4.93	.377
24	129	4.16	88	4.19	217	4.18	.964
26	90	2.90	44	2.10	134	2.50	.071
	$\bar{X}$=49.68 SD=11.64		$\bar{X}$=47.43 SD= 6.75				

TABLE 3

ANALYSIS OF VARIANCE FOR ALL VALUE STATEMENTS

SOURCE	df	MS	F
Between Groups	1	813.89	2.77
Error	50	293.37	

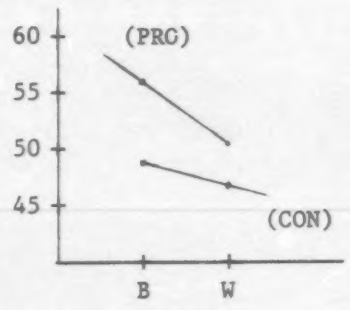
T-Tests of mean differences for PRO-CON value statements on the other hand, indicated a significant difference between Black and White instructors' responses on the PRO items at $\underline{P} = .045$, but no difference on the CON items at $\underline{P} = .429$.

The mean scores in Chart/Figure 1 show Blacks consistently rated both PRO and CON value statements higher than did Whites. That is, Blacks were in greater agreement with PRO (Black aesthetic) viewpoints and greater disagreement with CON (anti-Black aesthetic) viewpoints.

CHART/FIGURE 1

PRO-CON GROUP MEAN SCORES BY RACE

Groups	Mean	SD
PRO		
Blacks	56.48	12.97
Whites	50.28	5.67
CON		
Blacks	49.67	11.64
Whites	47.42	6.75



Detailed Analysis of Value Statements

In an effort to ascertain more relevant information from instructors' responses to the 26 value statements, two groups were formed: (1) the PRO group consisting of 12 value statements supporting Black aesthetic contentions and (2) the CON group consisting of 12 value statements which are in direct opposition to the PRO statements - serving also as a check on PRO statements. Two value statements (statements 17 and 18) were thrown out because instead of representing opposing viewpoints, both could be considered PRO value oriented.

When value statements are broken down PRO-CON by race via t-Test analysis, as displayed earlier, Blacks score significantly higher than Whites on the PRO group. Similarly, White instructors score lower, though not significantly, than Blacks on the CON or anti-Black aesthetic group.

Each value statement was placed into one of five contexts to see if instructors more or less agreed with particular statements relative to these derivations:

1. Art Context, having to do with the creative and aesthetic aspects of art production as well as the principles or standards governing that production.

2. Social Context, dealing with socio-cultural preferences affecting artist, subject matter, and audience (call and response) - the extent that such preferences are reflected in the visual imagery of art production.

3. Political Context, related to the manipulation of societal avenues that influence the production, exposure and distribution of art productions.

4. Historical Context, the extent that artistic contributions have been programatically included in historical documentations as well as other pedagogical references.

5. Economic Context, in reference to the financial aspects of art creation and exchange with consideration for socio-cultural values influencing such transactions.

Value statements were separately assigned to each of the above contexts with the agreement of three experts in the areas of Afro-American Art and Afro-American Studies (See Table 4 for a complete ascription of value statements by context).

Initially, each context was subjected to an analysis of variance (Table 6) to examine Black and White instructors' response differences. Then value statements were broken down into PRO-CON sub-categories within these contexts (See Table 5 for PRO-CON sub-categories) and t-Test analyzed with race as the independent measure. Finally, each statement was separately analyzed via the t-Test to observe instructors' response differences.

Analysis of Context Variables

An analysis of variance for the context variables (Table 6) indicated there was a statistically significant difference between racial groups' responses only on the Social Context items. There were no significant differences on PRO-CON sub-categories within the

TABLE 4

VALUE STATEMENTS ARRANGED BY CATEGORY

Categories	Value Statements
I. Art/Aesthetic, Creation Context	1, 2, 7, 8, 15, 16, 19, 20, 21, 22, 25, 26.
II. Social Context	9, 10, 11, 12.
III. Political Context	5, 6, 14, 15.
IV. Historical Context	3, 4, 23, 24.
V. Economic Context	17, 18.

TABLE 5

VALUE STATEMENTS ARRANGED BY PRO:CON GROUPING

Sub-groups	Value Statements
PRO (Black Visual Aesthetic Statements)	2, 3, 5, 7, 10, 11, 13, 15, 19, 21, 23, 25.
CON (Black Visual Aesthetic Statements)	1, 4, 6, 8, 9, 12, 14, 16, 20, 22, 24, 26.

TABLE 6

ANALYSIS OF VARIANCE FOR VARIOUS CONTEXTS

CONTEXT	SOURCE	df	MS	F
ART	Between Groups	1	121.37	1.14
	Error	50	106.50	
SOCIAL	Between Groups	1	84.47	4.25*
	Error	50	19.88	
POLITICAL	Between Groups	1	52.56	2.67
	Error	50	19.67	
HISTORICAL	Between Groups	1	5.90	< 1.00
	Error	50	11.14	
ECONOMIC	Between Groups	1	1.84	< 1.00
	Error	50	3.68	

* $P \leq .05$

various contexts. However, Blacks' mean scores exceeded Whites' for all PRO and CON statements except those within the Historical and Economic CON Contexts. Black and White instructors had practically identical mean scores on the CON or anti-Black aesthetic variables within the Historical Context - 9.45 and 9.52, in that order. Blacks scored 3.41 within the Economic CON Context, Whites 4.23. It should be remembered however, that all Economic Context value items (statements 17 and 18) were thrown out of the earlier value analysis due to their ambiguous orientations.

Separate Value Analysis

When value statements are analyzed separately, Black and White instructors' responses differ significantly on only three statements: the statements are value statement 9 at $P = .002$; value statement 10 at $P = .011$; value statement 23 at $P = .007$ (all less than .05). The statements read as follows:

Statement 9: First and foremost, the Black artist must be concerned with his/her own individual aesthetic principles and creative development, not the evaluative criteria of a social or cultural affiliation.

Statement 10: First and foremost, the work of the Black artist must reflect the sociocultural preferences of the Black community.

Statement 23: The contributions of Black artists have not received their rightful recognition. This is not due to any lack of generic talent by Blacks, rather to their purposeful omission in history books, museums and galleries by the powers that be.

Value responses for both groups fell generally about the neutral position - between 3 and 5 - on the rating scale. Obvious positive reactions (at or above the 6th position - Agree) are seen in response to statement 23 exclusively. Whites registered a mean score of 5.95 as compared to 6.68 for Blacks. Obvious negative response (at or below position 2 - Disagree) was observed for statements 9, 10, 13, 16, 25 and 26 (See Appendix F for list of comparative positive and negative mean scores by race).

Summary of Value Findings

The preceeding data convincingly suggests that the Black art instructors are in stronger agreement with Black visual aesthetic ideology than are the White instructors. Although this is not evident from the comprehensive analysis of the value statements, it becomes increasingly apparent when they are separated and assessed in terms of their representative support or negation of Black aesthetic thinking. Supporting (PRO) value viewpoints were rated significantly more positive by Black instructors. Both groups rated many of the values near the neutral position. It seems reasonable here however, to suspect that Black instructors would be more likely to consider

such Black aesthetic interests in their regular art programming.

These results will be given more elaboration in the conclusions section of this treatise.

Concept Assessment

Concept (identification) items were scored 1 or 0 (correct or incorrect), in that order. Average scores for individuals (Table 7) were obtained by summing across the concept items scores (See Appendix G for all raw concept responses) that are given. Marginals (Table 8) are also used to present item averages across racial groups. Please note that this method of summing across items to get an average score assumes that pictures (identification items) are basically similar and are representative of the domain of possible pictures that could have been selected.

Reliability Analysis for Concept Measures

Concept measures, like the preceeding value measures, had to be developed specifically for this study. The reliability coefficient (Cronbach's Alpha) for the identification items however, is high at $\underline{P} = .938$.

Findings for Concepts: An Overview

Analysis of variance for identification items (Table 9) showed no significant differences between Black and White instructors' responses.

TABLE 7

MARGINALS FOR INSTRUCTORS' CONCEPT RESPONSES
BLACK:EUROPEAN ARTISTS' WORK
(RESPONSE AVERAGES)

(Blacks) INSTRUCTORS	TOTALS	BLACK	TOTALS	EUROPEAN	TOTALS	TOTAL AVERAGE
1	18	.90	11	.92	29	.91
2	14	.70	10	.83	24	.77
3	2	.10	1	.08	3	.09
4	11	.55	5	.42	16	.49
5	5	.25	2	.17	7	.21
6	13	.65	6	.50	19	.58
7	20	1.00	12	1.00	32	1.00
8	19	.95	12	1.00	31	.98
9	20	1.00	12	1.00	32	1.00
10	18	.90	10	.83	28	.87
11	13	.65	11	.92	24	.79
12	9	.45	4	.33	13	.39
13	3	.15	2	.17	5	.16
14	15	.75	10	.83	25	.79
15	14	.70	7	.58	21	.64
16	9	.45	6	.50	15	.48
17	13	.65	5	.42	18	.52
18	3	.15	0	.00	3	.08
19	20	1.00	12	1.00	32	1.00
20	19	.95	11	.92	30	.94
21	10	.50	5	.42	15	.46
22	17	.85	9	.75	26	.80
23	18	.90	10	.83	28	.87
24	17	.85	10	.83	27	.84
25	1	.05	1	.08	2	.07
26	11	.55	10	.83	21	.69
27	17	.85	10	.83	27	.84
28	18	.90	10	.83	28	.87
29	4	.20	1	.08	5	.14
30	3	.15	0	.00	3	.08
31	12	.60	5	.42	17	.51

$\bar{X}$ = 19.54
SD = 10.09

CONTINUATION OF TABLE 7

(Whites) INSTRUCTORS	TOTALS	BLACK	TOTALS	EUROPEAN	TOTALS	TOTAL AVERAGE
32	5	.25	2	.17	7	.21
33	6	.30	3	.25	9	.28
34	15	.75	8	.67	23	.71
35	8	.40	5	.42	13	.41
36	13	.65	10	.83	23	.74
37	11	.55	5	.42	16	.49
38	12	.60	8	.67	20	.64
39	11	.55	6	.50	17	.53
40	8	.40	5	.42	13	.41
41	20	1.00	12	1.00	32	1.00
42	12	.60	7	.58	19	.59
43	11	.55	5	.42	16	.49
44	9	.45	2	.17	11	.31
45	9	.45	4	.33	13	.39
46	19	.95	12	1.00	31	.98
47	11	.55	6	.50	17	.53
48	8	.40	4	.33	12	.37
49	6	.30	3	.25	9	.28
50	10	.50	4	.33	14	.42
51	12	.60	7	.58	19	.59
52	9	.45	4	.33	13	.39

$\bar{X}$ = 16.52
SD = 6.59

TABLE 8

MARGINALS FOR CONCEPT ITEMS
(INSTRUCTORS' ITEM AVERAGES)

Concept Items

BLACK ART WORKS	TOTALS	BLACKS	TOTALS	WHITES	TOTAL	TOTAL AVERAGE	P
1	20	.65	8	.38	28	.52	.063
2	16	.52	5	.24	21	.38	.046
4	19	.61	21	1.00	40	.81	.001
6	17	.55	3	.14	20	.35	.003
8	12	.39	18	.86	30	.63	.000
9	26	.84	21	1.00	47	.92	.054
10	17	.55	18	.86	35	.71	.020
12	11	.35	15	.71	26	.53	.010
15	22	.71	6	.29	28	.50	.002
16	25	.81	5	.24	30	.53	.000
18	30	.97	12	.57	42	.77	.000
20	18	.58	4	.19	22	.39	.005
22	11	.35	3	.14	14	.25	.094
24	22	.71	17	.81	39	.76	.425
25	20	.65	14	.67	34	.66	.876
27	22	.71	5	.24	27	.48	.001
28	18	.58	5	.24	23	.41	.014
29	25	.81	6	.29	31	.55	.000
30	21	.68	19	.90	40	.79	.017
32	14	.45	20	.95	34	.70	.000
	$\bar{X}$=12.45		$\bar{X}$=10.76				
	SD= 6.12		SD= 3.75				

EUROPEAN ART WORKS	TOTALS	BLACKS	TOTALS	WHITES	TOTAL	TOTAL AVERAGE	P
3	12	.39	13	.62	25	.51	.104
5	19	.61	19	.90	38	.76	.020
7	27	.87	21	1.00	48	.94	.090
11	16	.52	6	.29	22	.41	.103
13	20	.65	4	.19	24	.42	.001
14	11	.35	20	.95	31	.65	.000
17	16	.52	8	.38	24	.45	.347
19	17	.55	3	.14	20	.35	.003
21	19	.61	6	.29	25	.45	.020
23	25	.81	10	.48	35	.65	.012
26	18	.58	6	.29	24	.44	.037
31	20	.65	6	.29	26	.47	.003
	$\bar{X}$= 7.10		$\bar{X}$= 5.76				
	SD= 4.11		SD= 2.97				

TABLE 9

ANALYSIS OF VARIANCE FOR IDENTIFICATION ITEMS

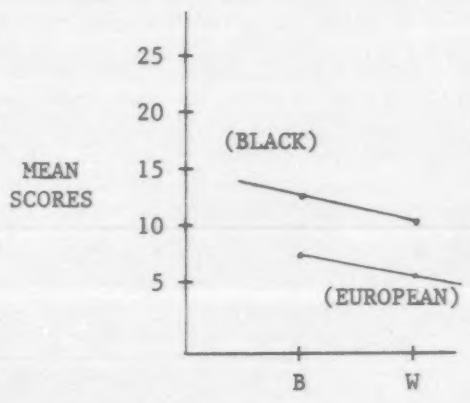
SOURCE	df	MS	F
Between Groups	1	114.53	1.46
Error	50	78.41	

Further, when items are broken down into Black and European sub-groups (Black = art works created by Black artists; European = art works by European or Euro-American artists) and analyzed via the t-test, there is still no statistically significant difference between instructors' performance. However, it would appear from the mean distribution shown in Chart/Figure 2 that Blacks are better able to identify art works from both sub-groups.

CHART/FIGURE 2

BLACK/EUROPEAN SUB-GROUPS' MEAN SCORES BY RACE

Sub-group	Mean
BLACK	
Blacks	12.45
Whites	10.76
EUROPEAN	
Blacks	7.09
Whites	5.76



Detailed Analysis of Concept Measures

There was no statistically significant difference between Black and White instructors' ability to identify pictures of artists' works when pictures were grouped in one overall cluster or when they were arranged in separate clusters representing art works by Black artists (BLACK) and works by non-Black artists (EUROPEAN). However, it is apparent from the mean performance scores in Chart/Figure 2 that Blacks were better able to identify art works from both clusters.

Closer analysis of concept measures is accomplished by breaking down identification items by : (1) Style: Mainstream, Blackstream and Black Art and (2) Historical Time Period: Time 1 = Mid-Nineteenth Century; Time 2 = Modernists (early Twentieth Century); Time 3 = Mid-Twentieth Century; Time 4 = 1960's and early 1970's. Through this process a closer analysis was accomplished to see if respondents' familiarity with art works is peculiar to any of these variables (See Appendixes C and D for listing of artists and art works by time period and style), and to assess instructors' performance on individual items through the application of t-Test comparisons.

Art Styles

In an analysis of variance including repeated measures where art styles constitute the dependent variables and race the independent variable (Table 10), significant differences were observed between groups on Mainstream measures at $P = .010$ and Black Art at

P = .019, but not on Blackstream at P = .120.

TABLE 10

REPEATED MEASURES ANALYSIS OF VARIANCE FOR ART STYLES

SOURCE	df	MS	F
Race	1	4.51	1.93
Style	2	2.57	7.37*
Race by Style	2	5.84	16.73*
Error	100	.35	

* $P \leq .05$

The mean scores in Chart/Figure 3 clearly show that Black instructors were better able to identify the art works from Mainstream and Black Art sub-categories. Whites seemed better able than Black to identify Blackstream art works. This difference however, is not statistically significant.

There is, as illustrated in Figure 3, a significant interaction between these sub-categories and race (at P = .000). In other words, race has something to do with how people responded to the identification items.

Time Periods

An analysis of variance including repeated measures with historical time periods (Time 1 - Time 4 together) as the dependent variable (Table 11) revealed no significant difference between group responses.

CHART/FIGURE 3

MEAN SCORES BY ART STYLES AND BY RACE

Groups	Mean
MAINSTREAM	
Blacks	1.935
Whites	1.095
BLACK ART	
Blacks	1.870
Whites	1.238
BLACKSTREAM	
Blacks	1.709
Whites	2.142

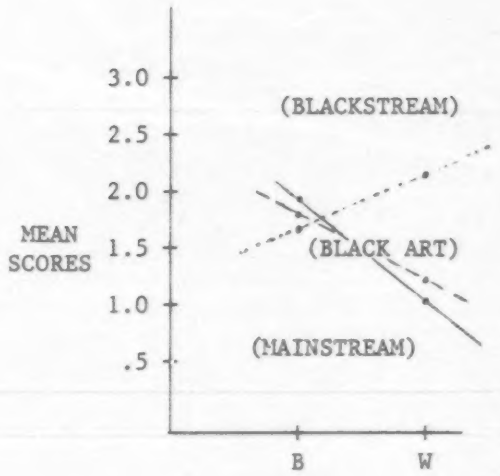


TABLE 11

REPEATED MEASURES ANALYSIS OF VARIANCE FOR TIME PERIODS

SOURCE	df	MS	F
Race	1	.419	1.40
Time	3	.170	10.30*
Race by Time	3	.588	35.64*
Error	150	.016	

* $P \leq .05$

Separate t-Test analysis however, showed a statistically significant difference between Black and White instructors' performance on Time 3 at $P = .000$, but not on any of the other time measures (Time 1 at $P = .486$, Time 2 at $P = .197$, Time 4 at $P = .074$). White instructors out-performed Blacks on Time Periods 1 and 2 (Mid-Nineteenth Century and Modernists). Blacks out-scored Whites on the identification of art concepts from Time Period 3 - Mid-Twentieth Century; while the difference at Time Period 4 (1960's to early 1970"s) was not significant, the means are in the same direction as Time 3. (See Chart/Figure 4 for plotting of concept mean by race and Time Periods.)

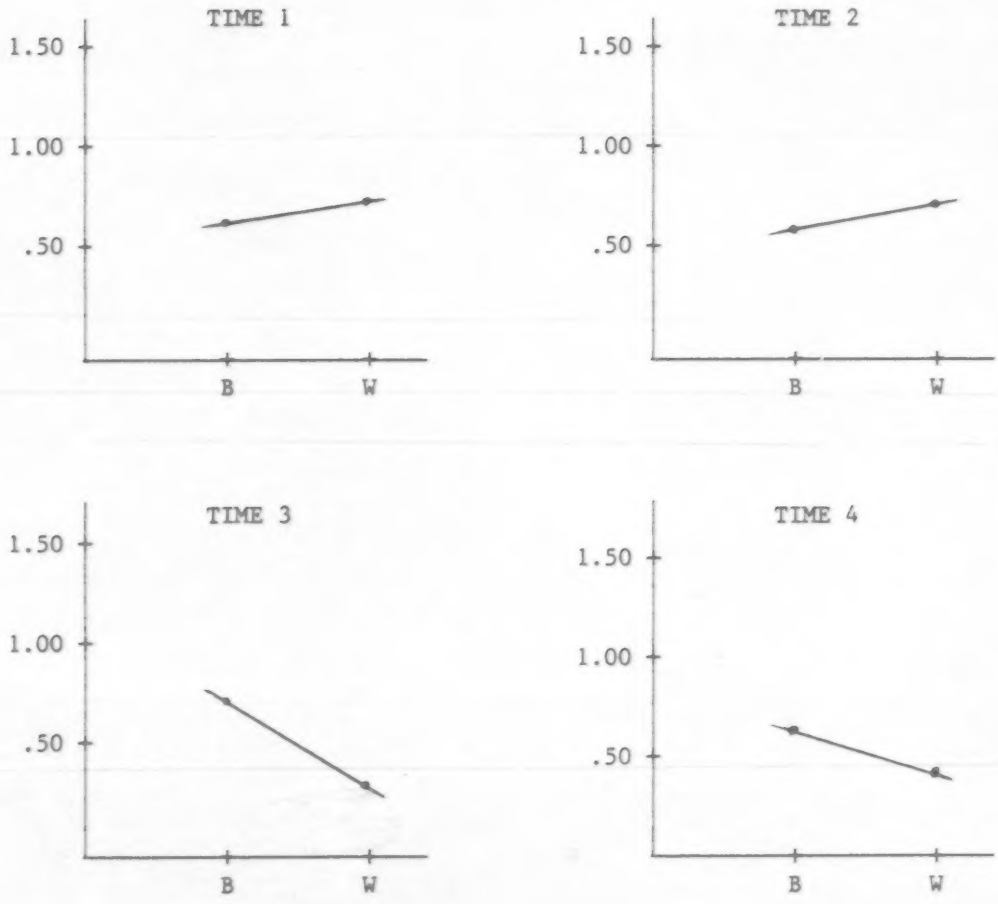
The resulting interaction ($P = .000$) between race and Time Periods indicated respondents race had something to do with their ability to identify artists' works according to historical placement.

CHART/FIGURE 4

CONCEPT MEAN BROKEN DOWN BY TIME PERIODS AND RACE

MEAN SCORES

	TIME 1	TIME 2	TIME 3	TIME 4
Blacks	.5964	.5444	.6720	.6334
Whites	.6508	.6429	.3016	.4805



Analysis of Individual Concept Items

The t-Test analysis on individual concept items indicated statistically significant differences between instructors' responses on all but nine items (pictures 1, 3, 7, 9, 11, 17, 22, 24 and 25). These results are in strong contrast to the very small number of significant differences derived from the separate value statement assessment.

The nine concept items showing non-significant differences are emphasized essentially for the purpose of providing descriptive information relative to instructors' responses (See Table 8 for a complete listing of identification - concept - means scores by race).

Black instructors, as a group, identified more of the art works than their White counterparts. They did not however, as did the White group, unanimously identify any of the art concept items. All of the White respondents (Table 12) correctly identified three of the art works (pictures 4, 7 and 9 - two of which represented art works by Black artists). Additionally, 95 percent of them were able to identify three other concept items (pictures 14, 30 and 32).

The entire population of Black instructors together, did not correctly identify any of the concept variables, however, as can be seen in Table 3, just over 96 percent of them were correct on item/picture number 18.

TABLE 12

INSTRUCTORS' PERFORMANCE MEAN SCORES
DEPICTING OVER .95 CORRECT RESPONSES

IDENTIFICATION (Picture No.)	MEAN SCORES Black	White	ARTIST
4	.6129	1.000	Edmonia Lewis
7	.8710	1.000	Mary Cassatt
9	.8387	1.000	Hale Woodruff
14	.3548	.9524	Ben Shahn
* 18	.9677	.5714	Eldzier Cortor
30	.6774	.9524	Barbara Chase - Riboud
32	.4516	.9524	Lois Mailou Jones

* In most instances, as shown in Table 8, Black instructors not only out scored Whites, but did so by a large margin - two to three times as large on 40 percent of the concept items. When Whites out scored Blacks the margin of difference was generally very small - producing lower levels of significance. Whites out-scored Blacks by large margins on about 19 percent of the items.

Summary of Concept Findings

The overall examination of instructors' concept performance scores showed no significant difference between Blacks' and Whites' ability to identify pictures of artists' works. It would appear from the concept mean distribution however, that Blacks were familiar with more of the art works. Whether art works were created by Black or non-Black artists seemed to make no difference. Blacks were more familiar with art works from the Mainstream and Black Art genre, Whites the Blackstream. Whites identified more art works from the Mid-Nineteenth Century and Modernist Time Periods. Blacks identified more of the Mid-Twentieth Century and 1960's to early 1970's art productions.

Identification Scores by All Value Responses by Race

The analysis of variance for the total respondent population (Table 3) revealed no significant difference between groups on the 26 value statements, together. Their mean scores were very close: Black = 111.97, White = 103.90.

In order to derive more information from instructors' responses, identification by value scores were subjected to an analysis of variance (Table 13) with race as the independent measure. Further, race and value responses were broken down relative to concept (identification) mean scores via: (1) obtaining the population median score for all value responses (M = 107.5) and (2) developing N value, High and Low Scores from the median figure.

Low Score = N value 1 (less than 107.5)
High Score = N value 2 (greater than 107.5)

TABLE 13

ANALYSIS OF VARIANCE FOR ARTIST IDENTIFICATION
BASED ON A MEDIAN SPLIT FOR THE VALUE STATEMENTS

SOURCE	df	MS	F
Race	1	81.63	1.15
N value	1	41.66	<1.00
Race by N value	1	419.51	5.94*
Error	48	70.57	

* $P \leq .05$

When identification mean scores are broken down by race and N value, Chart/Figure 5 shows Blacks on N value 2 (Blacks who were in greater agreement with all value statements) scored considerably higher than Whites on N value 2 and slightly higher than either Blacks or Whites on N value 1. In other words, Blacks who responded most positively on the value statements were best able to identify pictures of artists' works.

Figure 5 shows that Whites at N value 1 were better able to recognize the art works than were Blacks at N value 1 or Whites at N value 2, but not Blacks at N value 2.

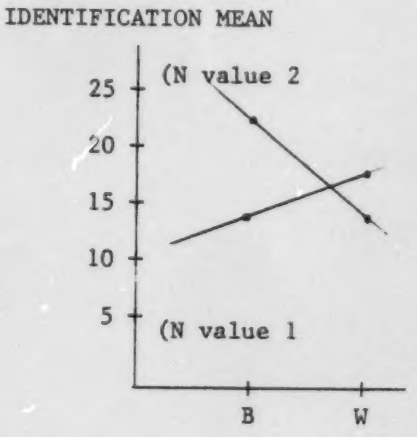
N value responses did not differ significantly across races (whether respondents were Black or White made no difference). There is, however, an interaction which is significant at $P = .019$.

Whether instructors were above or below 107.5 has a lot to do with their responses on the identification items when broken down by race.

CHART/FIGURE 5

IDENTIFICATION SCORES BROKEN DOWN BY RACE AND N VALUE

Group	Mean	SD
BLACKS		
N value 1	14.75	11.69
N value 2	22.58	7.80
WHITES		
N value 1	18.08	7.17
N value 2	14.00	4.93



PRO/CON Value Responses Broken Down by Identification Scores by Race

The preceeding N value results suggest that Blacks above the median value score and Whites below it are better able to identify artists' works. This is however, a general assessment which does not deal with the relationship of particular value orientations and concept proficiency.

A closer examination of instructors' responses required: (1) separating the 26 opposing value statements into equal (PRO/CON) sub-groups, (2) acquiring Median scores for both sub-groups (PRO = 53.5, CON = 48.1), and (3) creating High and Low performance scores

from each sub-group median score:

PRO

Low Score = less than 53.5
High Score = greater than 53.5

CON

Low Score = less than 47.8
High Score = greater than 47.8

The PRO/CON value responses were broken down by identification scores and by race.

PRO Value Responses by Identification Scores by Race

When PRO value responses were broken down by identification scores and race (Chart/Figure 6) Black and White instructors above the median had practically the same score on the identification items. However, of the instructors who scored low (below the median), Figure 6 suggests that Blacks performed higher than Whites.

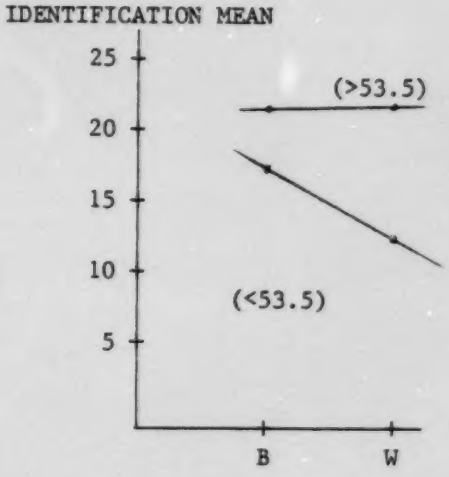
CON Value Responses by Identification Scores by Race

CON value responses, when broken down by identification mean scores by race (Chart/Figure 7) show Blacks above the median (47.8) to appear higher than Whites on the identification items. However, of the instructors who performed below the CON median score (Low), Whites seemed better able to identify the art works. Blacks who rated the CON statements most negatively (strong disagreement) identified more of the art works. These results are consistent with Blacks' PRO high score value responses. In fact, the scores are

CHART/FIGURE 6

PRO VALUE RESPONSES BY IDENTIFICATION MEAN AND RACE

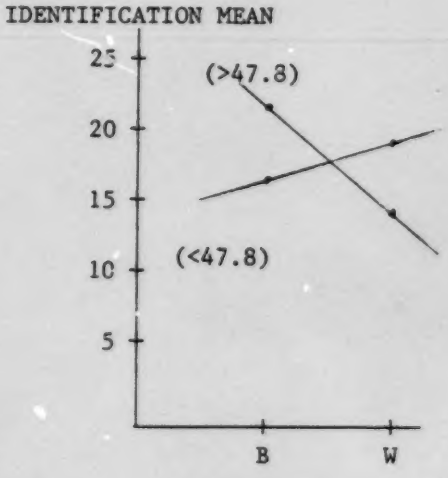
Group	Mean	SD
BLACKS		
>53.5 (High)	21.15	8.43
<53.5 (Low)	17.00	12.23
WHITES		
>53.5 (High)	21.25	6.88
<53.5 (Low)	13.61	4.55



CHART/FIGURE 7

CON VALUE RESPONSES BY IDENTIFICATION MEAN AND RACE

Group	Mean	SD
BLACKS		
>47.8 (High)	21.72	8.46
<47.8 (Low)	16.53	11.65
WHITES		
>47.8 (High)	14.70	4.85
<47.8 (Low)	18.18	7.70



nearly identical (PRO = 21.15, CON = 21.72). In other words, Blacks were in as much disagreement with the CON statements as they were in agreement with the PRO statements.

Identification Scores by PRO/CON Value Responses by Race

The two previous analyses were concerned with respondents performance (High/Low) on the PRO/CON value statements in relationship to their ability to identify artists' works.

The final assessments of instructors' performance on concept and value measures takes a look at how those who scored high or low on the identification items responded on the separate PRO/CON sub-groups. These operations necessitated: (1) determining the median identification score (M = 18.5), (2) setting up High and Low scores from the median figure:

High Score = greater than 18.5
Low Score = less than 18.5

and (3) breaking down identification scores by PRO/CON value responses by race.

Identification Scores by PRO Value Responses by Race

Respondents who were most familiar with the identification items tended to rate the PRO value statements more positively (Chart/Figure 8). Whether Blacks scored high or low on identification items made very little difference as to how they rated the PRO value statements. Both Black groups (High = 56.83, Low = 56.00)

rated the PRO statements more positively than either White group (High = 53.00, Low - 48.92). White instructors scoring above the median, however, were relatively close to the Blacks when rating the PRO statements.

Identification Scores by CON Value Responses by Race

Blacks scoring above the identification median (High) rated CON values most negatively - in greater disagreement. Whites who identified fewer of the art works (Low) seemed slightly less negative (Chart/Figure 9). CON values were rated equally by Blacks below the median and Whites above it.

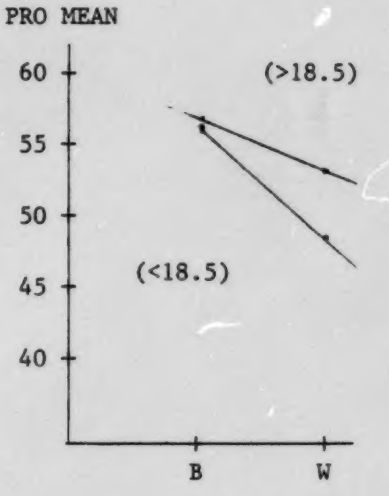
Interviews: Introduction

Following the concept value assessments, 27 respondents (15 Blacks and 12 Whites - 10 chairpersons and 17 randomly chosen instructors) consented to participate in a tape recorded interview (See Appendix H for an example of an interview dialogue) where they were asked to respond verbally to seven questions. The questions pertain to issues ranging from respondents personal

CHART/FIGURE 8

IDENTIFICATION SCORES BY PRO VALUE RESPONSES AND RACE

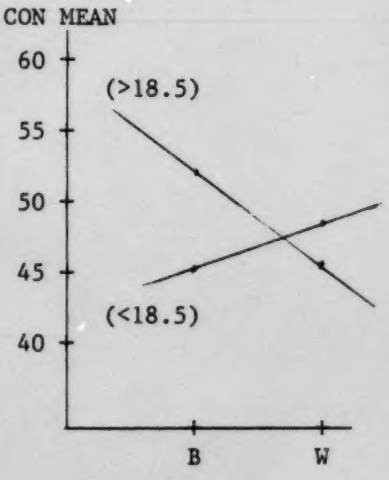
Group	Mean	SD
BLACKS		
>18.5 (High)	56.83	13.88
<18.5 (Low)	56.00	12.13
WHITES		
>18.5 (High)	53.00	2.51
<18.5 (Low)	48.92	6.36



CHART/FIGURE 9

IDENTIFICATION SCORES BY CON VALUE RESPONSES AND RACE

Group	Mean	SD
BLACKS		
>18.5 (High)	52.88	13.14
<18.5 (Low)	45.23	7.56
WHITES		
>18.5 (High)	45.57	5.38
<18.5 (Low)	48.35	7.34



opinions about the existence and/or merit of Black art/aesthetics to their beliefs relative to the effects of student and administrative curricular support. Responses to these questions are expected to provide a more thorough indication of instructors' positions in regard to the programs' inclusion of Black art/aesthetic subject matter.

For the purpose of this report, responses were coded (1 = Yes, 2 = No, 3 = not sure/don't know) then cross-tabulated to compare the proportional reactions of Black vs. White instructors on each question.

Interviews: Results

Question 1: Were you able to identify many of the art works in this study?

A greater proportion of Black respondents (Table 8) felt they had performed well on the identification of art works (73.3 percent of Blacks answered YES as compared to only 16.7 percent of the Whites); 83.3 percent of responding White instructors thought they had not been able to identify many of the art works.

Question 2: Do you believe there is a Black visual aesthetic?

Of the total Black respondent population (Table 9), 73.3 percent believed there is a Black visual aesthetic, 20.0 percent did not and 6.7 percent were not sure. This compares to 50.0 percent of the White group who answered in the affirmative, 16.7 percent who answered

TABLE 14

QUESTION 1

Group		%
BLACKS:	(15)	
YES	(11)	73.3
NO	(4)	26.7
WHITES:	(12)	
YES	(2)	16.7
NO	(10)	83.3
B/W	(27)	
YES	(13)	48.1
NO	(14)	51.9

TABLE 15

QUESTION 2

Group		%
BLACKS:	(15)	
YES	(11)	73.3
NO	(3)	20.0
?*	(1)	6.7
WHITES:	(12)	
YES	(6)	50.0
NO	(2)	16.7
?*	(4)	33.3
B/W	(27)	
YES	(17)	63.0
NO	(5)	18.5
?*	(5)	18.5

* The ? stands for the not sure/don't know response.

in the negative and 33.3 percent who were not sure. Of the total population, 63.0 percent believed there is a Black visual aesthetic with 18.5 percent saying there is no Black visual aesthetic and 18.5 percent who were not sure.

Question 3: Do you feel there is a reasonable attempt to include Black art and Black aesthetic information in art classes at your school?

Most instructors (81.5 percent) believed there is a reasonable attempt to include Black art/aesthetic information. Nearly all (93.3 percent) of the Black respondents (Table 10) answered Yes to this questions, with only one person saying No. Two-thirds (66.7 percent) of the White instructors responded Yes, 33.3 percent No.

Question 4: Are there administrative concerns that affect the inclusion of Black art/ aesthetic information into art classes?

Administrative concerns in this case were in reference to negative affects - that is, things done by the administration that do not encourage the inclusion of Black art/aesthetic information.

Black and White instructors responded similarly toward the affirmative (Table 11) on this question, 80 percent and 75 percent respectively. In fact, 77.8 percent of the total respondent population felt that school administrators could do more toward supporting art instructors' efforts to include more Black art/aesthetic subject matter.

TABLE 16

QUESTION 3

Group		%
BLACKS:	(15)	
YES	(14)	93.3
NO	(1)	6.7
WHITES:	(12)	
YES	(8)	66.7
NO	(4)	33.3
B/W	(27)	
YES	(22)	81.5
NO	(5)	18.5

TABLE 17

QUESTION 4

Group		%
BLACKS:	(15)	
YES	(12)	80.0
NO	(3)	20.0
WHITES:	(12)	
YES	(9)	75.0
NO	(3)	25.0
B/W	(27)	
YES	(21)	77.8
NO	(6)	22.2

Question 5: Are there economic considerations that affect the incorporation of Black art/ aesthetics in art classes?

In this case, economic considerations are in reference to factors that might hinder Black art/aesthetic incorporation.

Most of the instructors (70.4 percent) felt that there were NO economic restrictions. 80 percent of the responding Blacks (Table 12) and 58.3 percent of the Whites concurred with this viewpoint.

Question 6: Do students request information on the contributions of Black artists?

Responses to this question are split equally along racial lines (Table 13) with just over half (53.3 percent) of the Black respondents answering Yes and almost the same number (58.3 percent) of Whites saying No. Approximately the same proportion of instructors (26.7 percent of Blacks and 25.0 percent of Whites were uncertain about students requesting information on Black artists.

Question 7: In your opinion, do students appreciate that which is already taught on the subject of Black art?

Again, responses are split along racial groups (Table 14) with 80 percent of the Black instructors answering Yes and 58.3 percent of White instructors saying No. Slightly over half (59.3 percent) of all respondents thought students did appreciate what was offered in regards to Black art. One person was not certain.

Conversations with participating art instructors revealed some

TABLE 18

QUESTION 5

Group		%
BLACKS:	(15)	
YES	(3)	20.0
NO	(12)	80.0
WHITES:	(12)	
YES	(5)	41.7
NO	(7)	58.3
B/W	(27)	
YES	(8)	29.6
NO	(19)	70.4

TABLE 19

QUESTION 6

Group		%
BLACKS:	(15)	
YES	(8)	53.3
NO	(3)	20.0
?	(4)	26.7
WHITES:	(12)	
YES	(2)	16.7
NO	(7)	58.3
?*	(3)	25.0
B/W	(27)	
YES	(10)	37.0
NO	(10)	37.0
?*	(7)	25.9

* The ? stands for the not sure/don't know response

TABLE 20

QUESTION 7

Group		%
BLACKS:	(15)	
YES	(12)	80.0
NO	(3)	20.0
WHITES:	(12)	
YES	(4)	33.3
NO	(7)	58.3
?*	(1)	8.3
B/W	(27)	
YES	(16)	59.3
NO	(10)	37.0
?*	(1)	3.7

* The ? stands for the not sure/don't know response

very interesting data which was largely consistent with prior performances on concept and value measures. Respondents spoke openly about matters that concerned them. Yet, as in many investigative situations, some of the more provocative comments were made "off the record".

The interviews represented a wide spectrum of opinions pertaining to issues affecting Black college art departments in particular and Black colleges and universities in general. Some viewpoints existed in the form of the optimistic report similar to that given by the respondent who felt that her department was doing very well; that there was sufficient administrative and economic

support for art related efforts: and that student and faculty involvement was good. She stated:

> Our school brings in students who could not get in or perform at the level of competence at White schools. On the other hand, the need for traditionally Black schools as they were originally envisioned, no longer exist. Which is simply another way of saying that the time has come for Black colleges to seek ways of involving more individuals (students and faculty) from outside the Black community.

Then there was the instructor representative of the opposite side of the continuum who was much more fatalistic in his appraisal of today's Black colleges. He said:

> Historic Black colleges will not last much longer. There was a time when students were more industrious and ambitious. This school attracted the best students (Black students) in the state. If you left here with a degree you could almost get a job anywhere. Tell prospective employers you have a degree from here today. . . .they'll laugh in your face! The problem is not just with having students that don't want to work, but with teachers and administrators who too often don't require them to work. What we're going to have is a lot of people out there who can't even read or write. And, you know where it's all going to end up? Right here! Good students will stop coming to school here because of the school's reputation.

The interview component gave instructors a chance to express their feelings about the workings of their respective departments and schools. To that extent, more valuable information was provided relative to the state of visual aesthetic transmission processes.

CHAPTER V

RESULTS AND DISCUSSION, CONCLUSIONS AND IMPLICATIONS

Restatement of the Problem

This study seeks to determine the extent to which Black college art instructors incorporate and transmit concepts and values representative of Black art and Black visual aesthetics. The purposes of this investigation is to assess: (1) Black college art instructors' opinions relative to Black art/aesthetic viewpoints, (2) art instructors' ability to identify salient works of art produced by Black and non-Black artists, and (3) art instructors' performance differences on concept and value measures in respect to their racial group identification. It does not attempt to provide a total measure of instructors' knowledge or values pertaining to Black art/aesthetic considerations. However, inferences will be drawn from their responses, as this is a probable indication of instructors' commitment to formally incorporate and transmit Black visual aesthetic information

RESULTS AND DISCUSSION

Black Aesthetic Values

The results indicate that race has a lot to do with how instructors rated most of the value statements and to a smaller degree, their ability to identify artists' works. It would appear that Black instructors are more likely to embrace Black aesthetic ideology than are White instructors. Additionally, Black instructors are more familiar with the various art works - whether the producing artist is Black or not apparently makes little difference in the Blacks' ability to identify them.

The analysis of all 26 value responses together showed no significant differecne between Black and White instructors' performances.

When value responses are separated and analyzed by PRO/CON sub-grouping it is possible to see more clearly where instructors stand in terms of their support for Black aesthetic ideology.

Black instructors were significantly more positive on their rating of the PRO values. Whites were more positive, though not significantly, on the CON - the PRO and CON responses do not form perfect mirror images of each other, but they are consistent in the direction of their rating.

Assigning value statements to various context descriptions, i.e., Art, Social, Political, Historical and Economic Contexts, presented a significant difference between racial groups only on the Social Context variables which might be attributed to the somewhat inclusive nature of these arguments. The statements comprising the

social value category probably evoked more potent reaction from the respondents because: (1) the viewpoints dealt with issues that personally confronted many of them and (2) the foci cut across some of the other context variables, therefore illiciting more interjacent responses.

Separating context items into PRO-CON sub-groupings revealed no significant differences between instructors' responses. However, Blacks rated both PRO and CON values higher within all but two of the contexts. Whites were slightly higher (greater disagreement) on CON values within the Historical and Economic Contexts. It should be pointed out however, that PRO and CON value statements within the Economic Context were thrown out of the final analysis because both could be interpreted as PRO value oriented.

Black Art Concepts

The difference between Black and White instructors' performance on on the art concept items was not statistically significant, but an examination of mean scores did show that Blacks not only identified a larger number of Black artists' works, but more of the non-Black artists' work as well. Their performance on the non-Black artists' works can probably be attributed to the fact that they, like their White counterparts had mostly these examples to study as part of their undergraduate and graduate training.

Blacks' familiarity with Black artists' productions on the other hand, cannot be credited to formal training - only about three

percent of the Black instructors in this study had taken courses in Black or Afro-American art. Those who had, averaged approximately 6-credit hours of course work. This compared to about 2 percent for Whites who had Black art course credits with an average of 4 credit-hours.

Whether Black instructors' knowledge of Black art work is the result of personal commitment to internalize the information for purposes related to the formal transmission process is not clear from the evidence provided in this inquiry. However, an examination of requirements associated with these instructors' educational background and current teaching responsibilities strongly suggest that personal motivation and immediate environmental influences are major contributors.

In the examination of art works according to style, Blacks were significantly better at recognizing art works that fell under the Mainstream and Black Art headings. Their performance on the Black Art variable was not surprising. The predominance of Black imagery coupled with strong socio-political symbolisms would undoubtly make such works more personal and thus more familiar to the Black instructors.

Most popularly used art history texts do not include illustrations of Black Art products. Consequently, most students of art - especially those who are non-Black - rarely see them, and are, therefore, less able to identify illustrations of them.

Blacks' higher performance on the Mainstream items was

unexpected, given the complementary results of the pilot study. Yet, consideration should be given to the fact that the Mainstream artists, particularly, Richard Hunt and Sam Gilliam, have for the most part, been the only representative Black artists included in popularly used contemporary art history and survey texts. With such a small number of publicized Black artist to study and/or emulate, it should not be surprising that Black students of art are more familiar with them.

White instructors were able to identify more of the Blackstream art works. These results are also contrary to earlier pilot study data.

Blackstream works are not as emotionally charged with Black imagery and symbolisms as Black Art. It might be that Whites are more attracted to Blackstream imagery because it does not appear as negative, offensive or threatening as Black Art.

Blackstream art is not as popularly accepted and published as Mainstream art. However, the artists chosen for this study, i.e., Lois Mailou Jones, Hughie Lee Smith, and Barbara Chase-Riboud, have appeared in a respectable number of art reference books. The nature of Barbara Chase-Riboud's work, for example, allows it to be included in traditional art history books and in many of the craft related references as well. This does not explain why Whites are more familiar with Blackstream works, only why they may be as familiar with them.

When art works are arranged according to historical time periods, Black and White instructors' ability to identify them differ significantly on only one period - Mid-Twentieth Century. Blacks were much better at identifying these works.

It is not until the Mid-Twentieth Century that any art publication attempted to deal with the works of Black artists. The first comprehensive effort to deal with Black American art contributions appeared in 1940 with Alain Locke's, The Negro in Art followed by James Porter's Modern Negro Art in 1943. An interesting point is that many of the artists from this period worked at Black colleges. This is where a number of their works were completed and where some remain. It should not be surprising then, that the Black instructors, most of whom are products of historic Black colleges, are more familiar with these art works. Furthermore, some of the more experienced instructors had the advantage of personally knowing some of the Black artists - they were their contemporaries.

Similar justifications can be made for time period 4 (1960's and early 1970's). Blacks again, were able to identify more of these art works. This period witnessed a resurgence of Black racial pride and self-reliance which inspired a zenith of Black art production. Vigorous attempts were made to expose Black artists' works through channels that had previously been restricted. More importantly, efforts were made to bring Black Art to Black people via storefront galleries, wall painting, etc. The Black instructors must certainly have been affected by this movement in terms of their

familiarity with artists' works.

White instructors were slightly more able to identify art works from the two earlier periods (Mid-Nineteenth Century and Modernists). It was from these time periods that 100 percent of the responding White instructors correctly identified three artists' works: Edmonia Lewis, Mary Cassatt and Hale Woodruff - two of whom are Black artists. Whites' level of performance on these variables is probably related to the effects of art historical selection as referred to earlier in this writing.

Values by Concept Item

The most revealing evidence about how instructors performed on the value and concept measures is observed when scores from both measures are broken down - using median scores to create High and Low performance categories. When PRO value responses are broken down by identification mean scores, it is apparent that Black and White instructors who score High (above the PRO Median) are able to identify approximately the same number of art works. Their scores on the identification items are considerably higher than either racial group that scored Low (below the PRO Median). It would appear, at least in this case, that the more familiar instructors are with artists' works the more likely they are to be in agreement with Black aesthetic concerns.

Of the instructors who scored High on the CON (anti-Black aesthetic) statements, Blacks identified more art works. The Whites

in this group, however, were not able to identify as many of the identification items as those who scored above the PRO median.

Interestingly, the highest identification mean score belonged to Blacks who performed high on the CON values. Their score is practically identical to that of Blacks who scored high on the PRO items. Under the circumstances, Black instructors' value responses are more consistent. Those who scored high on the PRO values appear to be the same respondents that scored high on the CON and vice versa.

When identification scores are broken down according to PRO value responses the positions of Blacks on the identification scores makes very little difference in terms of how they rate the PRO values. Blacks are equally positive on these statements whether they were able to identify artists' works or not. Whites' scores are consistent with those shown in the earlier PRO by identification breakdown. That is, those who knew more of the art works were in stronger agreement with the PRO Black aesthetic viewpoints.

Whites who scored above and Blacks scoring below the identification median, rated the CON value items equally. Black who

identified the fewest art works were more positive on the CON statements, or to look at it another way, they were in stronger disagreement with the PRO values. Whites scored in directly the opposite fashion. Those who identified the most art works were in more agreement with the anti-Black aesthetic values.

The resultant data suggests a strong interrelationship between instructors' knowledge and art/aesthetic related value choices. Black and White instructors are clearly in stronger agreement with Black art/aesthetic comments when they are more aware of Black artists' contributions. The reversal of this order (identification by value) seems less true for Black instructors because they appear equally positive about Black aesthetic concerns regardless of their art concept awareness.

These results are not surprising. It is reasonable to assume that the more a person values something the more he/she is likely to know about it and vice versa. Likewise, it seems reasonable to assume that the more art instructors know about and value certain aesthetic ideas and concepts the greater are the chances they will include them in regular pedagogic approaches.

Interviews

The follow-up interview questions were meant to go beyond the concept-value measures to examine other factors that might affect the transmission process. Comparison of responses in proportion to responding racial group populations makes it possible to understand

instructors' feelings on related Black visual aesthetic issues.

Most of the Black instructors interviewed felt very confidently that they had identified a large number of the art works. Most of the Whites thought just the opposite - that they had performed poorly. When asked why they did not do better, a common reply was: "Well, I knew most of the White artists, but I wasn't familiar with the Black artists. I guess it's because they (Black artists) were not in the art history books that I had to use in my college art classes." Many of the Black instructors made similar charges but were still confident in their ability to recognize the art works.

The majority of the Black respondents agreed that there is a Black visual aesthetic and offered many examples in defense of its existence. This is compared to about half of the responding White group who believed there is such a thing as Black aesthetics.

Instructors' beliefs relative to the existence of a Black visual aesthetic is somewhat exemplified by the content of their course offerings. Nearly all of the interviewed Black instructors said they try to cover some aspect of Black art in their classes. About two-thirds of the Whites did. Many of the instructors argued they were basically studio people and that the art history person should deal with the subject of Black art. Consequently, every school visited claimed to have offered a course in either Afro-American Art History, Afro-American Art Survey and/or asked instructors to cover portions of Afro-American Art in their general art appreciation classes.

In reference to the amount of support they received for purposes of including Black art/aesthetic information in their classes, White and Black instructors agreed that college administrators were generally insensitive about such art department matters. Yet, when asked if there were economic considerations that kept them from including Black aesthetic information, most instructors said no.

Asked if students requested information about Black artists, Black instructors said students did, frequently. Further, that students seemed to have appreciated the information they received. Conversely, most of the White instructors were of the opinion that students virtually never requested the information. As one instructor stated: "My students not only do not request information about Black artists, they don't request information, period!" Furthermore, as indicated by the majority of the White instructors responses, they (students) do not appreciate the information that is already offered.

Interview data supplemented instructors' concept and value responses. When coded and analyzed, interview responses were consistent with instructors' performances on the other measures across racial groups. Blacks appear more positive in their answers to the interview questions. They show greater sensibility in their reaction to Black college and university characteristics that may influence the visual aesthetic transmission processes.

CONCLUSIONS AND IMPLICATIONS

This study seeks to examine concept and value orientations of Black college/university art instructors and the extent these factors affect the incorporation and transmission of Black visual aesthetic information. Its purpose is not to validate prevailing Black aesthetic theories or resolve any outstanding arguments. relative to the existence or non-existence of this phenomenon. Rather, this inquiry attempted to evaluate art instructors' awareness and opinions in regards to existing Black visual aesthetic subject matter. The results are used to make inferences about instructors' commitment to make this information a viable part of their teaching at Black colleges.

Visual images are very effective communicators of culture. The continuing of Black culture is very much dependent upon the representativeness of images derived from Black people and transmitted to future generations. Black colleges and universities should be at the forefront of this transmission process. If instructors of art in Black colleges are not convinced there is a Black art/aesthetic or that it is not an efficacious type of information, they will probably not include its salient aspects in regular art classes. The transmission of a Black visual aesthetic and consequently, Black culture will be adversely affected.

Instructors' commitment to transmit Black visual aesthetic information is not directly supported by the data presented in this

investigation. Their commitment, on the other hand, can be inferred from their apparent knowledge of Black art concepts and their range of agreement with prominent Black aesthetic ideology.

Using the above as major indicators, this study suggests that neither Black nor White instructors, as a group, demonstrate a very high degree of commitment. There was not pre-set reference score to indicate instructors' success or commital proficiency on concept or value measures. It was assumed however, with the aid of earlier pilot data, that respondents should be able to identify well over half of Black artists' works.

The present results indicated Whites were able to identify approximately half of the Black artists' works. Blacks recognized slightly more than this figure. It should be realized that these scores represent group mean performance. Clearly, there were individuals (more Blacks than Whites, however) from both ethnic groups who were able to identify all of the art works - Black and European.

Instructors' performance on the value items likewise inferred a low level of commitment. In most cases, their responses fell about the neutral - non-commital - section of the rating scale.

The available evidence suggests that Black instructors are more familiar with salient works of Black visual artists and are in stronger agreement with Black aesthetic doctrine. It is reasonable to conclude from this assessment that Black instructors are more likely to include and disseminate knowledge and aesthetic choices

related to elements of Black art and aesthetics.

The data show Black and White instructors have similar educational backgrounds in terms of course work, credentials and work experience. The difference in their ability to identify Black artists' works, then cannot be attributed to these factors. It can be inferred that their familiarity with Black artists' works is more the result of personal motivation and the desire to know. Black's concept performance coupled with their higher positive aesthetic value responses; verbal comments about their attempts to include Black visual aesthetic information in their classes; students requests for and appreciation of Black art information implies a more demonstrative commitment for transmission of Black visual aesthetic doctrine.

These results have other important implications relative to the conscious inclusion of Black visual aesthetics in Black college art programs. Steps should be taken to acquaint all Black college art instructors with salient contributions of Black artists. It might be the specialized function of Afro-American Art History/Survey classes to inform students of Black artists' works, but all art instructors offer visual examples for students to consider and emulate. Instructors should be prepared to offer examples that appropriately represent contributions from the students' own ethnic affiliation. Many of the students will go on to become art educators. When they, in turn, do not require of their students relevant visual aesthetic information, the Black art/aesthetic

continuum is further impeded.

Attention must be given to White instructors of art in Black colleges and universities who in this study, were less familiar with Black artists' works and in less agreement with Black aesthetic thinking. This situation takes on special significance when one considers the growing population of non-Black instructors at these institutions. Additionally, attention should be directed toward recent affects of "merger" where predominantly Black and predominantly White colleges are strongly encouraged to unite under one system organization. It is still uncertain what the long term consequences of this union or "take over" will be in regards to the plight of historic Black schools. However, the outlook for Black visual aesthetic transmission under these conditions is dubious.

Black and White respondents in this investigation seemed to realize the importance of exposing students to a variety of art influences. This study does not seek to challenge their capability or sincerity as educators. It has shown with some degree of generalizability, their familiarity and concurrence with aspects of Black visual aesthetic information.

Recommendations

The findings from this investigation raised many interesting questions pertaining to Black art/aesthetics and their formal transmission. Future researchers may choose from a variety of problems which for lack of time and resources could not be adequately

addressed within the present study.

A follow-up study involving respondents from this study might reveal additionally helpful information. Many of the participating instructors were disturbed by their inability to identify artists' works. They expressed desires to learn more about Afro-American artists' contributions.

Black college art students were not personally involved in this inquiry. This is somewhat ironic because it is not possible to completely assess what is transmitted by methods of college instruction without considering this group. It would also be of interest to know how non-Black schools approach the subject of Black visual aesthetics. Further, to observe students and their performance on similar concept/value measures would be beneficial.

The past decade has witnessed the merger of several historic Black colleges with predominantly White colleges. The union of these separate state institutions is for the following reasons: (1) economics - with decreasing student enrollment at some schools, it becomes less costly to finance one system than two, (2) unnecessary duplication - it is impractical for two local institutions to offer identical programs when one can handle student requirements, and (3) integration - here, it is possible to present figures to support racial desegregation efforts without essentially disturbing the status quo.

The reorientation of Black colleges raises many questions regarding the communication of Black art/aesthetic information.

Instructors' commitment to incorporate and disseminate Black art/aesthetic information was assessed via their performance on Black art concept and value measures. This was accomplished without prior establishment of performance criteria, that is, knowing what score, the attainment of which, represented success. Future researchers may consider this limitation before attempting to duplicate the results found in this study.

Finally, there was a wealth of demographic and personal data collected for the present study by way of the ethnographic approach. Most of it could not practically be included in this writing. This information might be of use in a follow-up study or future attempts to examine instructors' responses.

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APPENDIX A

PARTICIPATING BLACK COLLEGES AND UNIVERSITIES

1. Alabama State University - Montgomery, Alabama
2. Clark College - Atlanta, Georgia
3. Morris Brown College - Atlanta, Georgia
4. Kentucky State University - Frankfort, Kentucky
5. Jackson State University - Jackson, Mississippi
6. Tougaloo College - Tougaloo, Mississippi
7. North Carolina Central University - Durham, North Carolina
8. Winston-Salem State University - Winston-Salem, North Carolina
9. Benedict College - Columbia, South Carolina
10. South Carolina State College - Orangeburg, South Carolina
11. Tennessee State University - Nashville, Tennessee

APPENDIX B

VALUE STATEMENTS

1. Anyone, White or Black, can produce "Black art" - given sufficient training and exposure relative to such forms.

2. "Black Art" can only be produced by Black artists.

3. The history of Black people in American is different from that of Whites, therefore, their art is different.

4. Because of their shared historical experience, the art of Black and White Americans is basically the same.

5. Black art derives its inspiration and sustenance from the struggle of Black Americans for economic, social and political equality.

6. It is absurd to classify together art works that depict like styles and subject matter solely because of the similarity of the producers' skin color and socio-political position in the American society.

7. The "Black experience" molds and directs the Black artist's work and renders its uniquely "Black Art".

8. There is no such thing as Black art, only art which is created by a person who happens to be Black.

9. First and foremost the Black artist must be concerned with his/her own individual aesthetic principles and creative development, not the evaluative critieria of a social or cultural affiliation.

10. First and foremost, the work of the Black artist must reflect the socio-cultural preferences of the Black community.

11. There are certain patterns of behavior and life styles indigenous to Africa that have survived in the United States and are indelibly stamped on all works of the Black artists.

12. Black Americans are not Africans in any way, shape, or form and neither is their art.

13. The persuasive theme in the works of Black artists should be the political plight of Blacks throughout the world rather than American mainstream artistic concerns.

14. The Black artist who emphasizes political issues in his/her work does so at the risk of sacrificing his/her higher aesthetic and creative development for the sake of perpetuating "propaganda".

15. As was true in the past, art should convey statements of philosophical values and not stress modern technical manufacturing processes totally unrelated to the interests of persons that are expected to appreciate them.

16. Art should go far beyond the realm of making philosophical statements about life to explore the realm of contemporary technology.

17. In order to "make it" in the arena of American art, Afro-American artists must first obtain the financial support of the Black community - especially the Black middle class.

18. If the Black American artist is unsuccessful, it will be because he/she is insensitive to the basic interests of the various socio-economic levels of the Black community.

19. There are cultural preferences which distinguish African-Americans from Whites relative to the visual arts and a conceptual model for generating a theory of "Black Aesthetics".

20. Though there is a sense in which Black aesthetics can be meaningfully used as a concept, this sense is trivial and inconsequential because there is no serious supportable theory of Black aesthetics as distinguished from general aesthetic theory.

21. As a group, American Blacks prefer color and fashion coordinations which noticeably differ from that of Whites.

22. Any noticeable differences in fashion choices of Black and White Americans are more attributable to economic rather than purely aesthetic factors.

23. The contributions of Black artists have not received their rightful recognition. This is not due to any lack of generic talant by Blacks, rather to their purposeful omission in history books, museums and galleries by the powers that be.

24. Over the years there have been some outstanding Black artists, yet, they have made only minimal contributions to the art world and thus, have received little national recognition for their work.

25. Black artists should not be judged or allow themselves to be judged by western standards or any other standards but their own.

26. In order to become successful and respected artists in this society (U.S.A.), Blacks must be subjected to the very same standards as other artists.

APPENDIX C

THE ARTISTS FROM VARIOUS HISTORICAL PERIODS USED IN THE STUDY

Post Colonial

1. Joshua Johnston: "Benjamin Yoe and Son", 1810.

Mid-Nineteenth Century to World War I

2. Edward Bannister: "Oak Trees", 1876.
3. John Constable: "The HayWain", 1821.
4. Edmonia Lewis: "Forever Free", 1867.
5. John Singer Sargent: "Four Daughters of Darley Boit", 1882.
6. Henry O. Tanner: "The Banjo Lesson", 1893.
7. Mary Cassatt: "Young Woman Sewing", 1886.

Modernists

8. Aaron Douglas: "Building More Stately Mansions", 1944.
9. Hale Woodruff: "The Return to Africa", 1942.
10. Richmond Barthe: "The Boxer", 1942.
11. Thomas Hart Benton: "Arts of the West", 1932.
12. Archibald Motley: "Mending Socks", 1924.
13. Henri Matisse: "Red Room", 1909.
14. Ben Shahn: "The Passion of Sacco and Vanzetti", 1932.
15. Horace Pippin: "Roses With Red Chair", 1940.

Mid-Twentieth Century

16. Charles White: "Preacher", 1952.
17. Willem DeKooning: "Woman I", 1952.
18. Eldizer Cortor: "Room No. V", 1948.
19. Jasper Johns: "Target With Plaster Casts", 1955.
20. Richard Hunt: "Arachne", 1956.
21. David Smith: "Royal Bird", 1948.

1960's and early 1970's

22. Elizabeth Catlett: "Black Unity", 1968.
23. Robert Rauschenberg: "Buffalo", 1964.
24. Dana Chandler: "4(00) More Years", 1973.
25. Richard Mayhew: "The Gorge", 1966.
26. Frank Stella: "Sinjerli Variation I", 1968.

27. Sam Gilliam: "Carousel Form II", 1969.
28. Hughie Lee Smith: "Man With a Balloon", 1969.
29. Benny Andrews: "War Baby", 1968.
30. Barbara Chase-Riboud: "White Zanzibar", 1970.
31. Louise Nevelson: "Sungarden No. I", 1964.
32. Lois Mailou Jones: "Ubi Girl From the Tai Region", 1972.

APPENDIX D

CONTEMPORARY AFRICAN-AMERICAN ARTISTS
GROUPED ACCORDING TO STYLE

Mainstream

Richard Mayhew: "The Gorge"
Richard Hunt: "Arachne"
Sam Gilliam: "Carousel Form II"

Black Art (Activists)

Elizabeth Catlett: "Black Unity"
Danna Chandler: "4(00) More Years"
Benny Andrews: "War Baby"

Blackstream (Trans-Africanists)

Lois Mailou Jones: "Ubi Girl From the Tai Region"
Barbara Chase-Riboud: "White Zanzibar"
Hughie Lee Smith: "Man With a Balloon"

APPENDIX E

RAW SCORES FOR THE VALUE STATEMENTS

INSTRUCTOR	VALUE STATEMENTS*																							
(Blacks)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	19	20	21	22	23	24	25	26
1	3	6	7	6	7	6	7	6	1	6	7	7	6	6	2	2	6	7	6	5	7	6	7	5
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	4	1	7	1	1	1	7	7	1	5
3	2	1	2	6	6	4	4	1	1	1	1	1	1	1	4	2	6	4	1	7	7	1	1	1
4	4	4	2	5	4	2	2	1	2	2	2	3	2	6	2	1	4	3	2	6	7	7	4	2
5	6	4	7	6	5	2	6	5	2	2	6	3	2	4	2	1	2	4	7	6	7	6	2	1
6	7	7	7	3	7	5	7	1	2	6	7	6	4	6	3	3	7	7	5	2	7	2	2	4
7	6	2	7	6	5	5	3	2	3	2	5	5	2	6	3	6	3	5	3	5	7	5	2	3
8	4	4	5	5	5	2	6	5	2	6	6	2	4	6	3	2	6	3	6	5	7	5	4	2
9	7	7	7	7	4	2	7	1	4	7	7	1	4	1	1	1	2	7	6	1	7	3	4	4
10	5	5	6	5	7	3	5	6	1	5	5	6	5	2	6	4	6	6	5	3	7	1	5	2
11	6	7	6	7	6	6	6	6	5	3	6	5	2	1	2	4	6	6	7	6	7	1	2	1
12	7	7	2	7	6	1	6	7	7	6	7	7	7	1	7	2	7	1	7	7	6	1	1	3
13	1	1	4	1	6	5	4	4	6	2	4	6	2	5	1	1	7	2	7	6	7	7	2	1
14	7	1	7	7	6	1	1	7	6	4	7	1	1	2	2	2	7	7	7	3	7	1	2	5
15	7	1	6	7	4	6	6	5	5	1	5	4	4	7	4	4	6	6	5	6	7	2	7	6
16	3	3	7	7	7	3	6	6	1	5	3	3	5	2	6	2	6	3	6	2	7	5	6	2
17	7	7	7	6	7	6	6	1	3	6	7	6	6	6	2	2	6	5	5	5	7	5	5	5
18	4	6	4	4	6	4	3	4	4	4	5	6	4	4	4	2	6	6	6	1	7	2	5	6
19	7	1	3	5	3	2	2	2	1	1	5	6	1	7	2	3	3	1	3	7	7	3	1	1
20	6	6	6	6	7	2	6	2	5	3	6	5	1	6	3	2	3	6	5	6	7	6	1	2
21	5	7	7	7	1	5	1	1	7	6	7	1	7	7	7	6	7	3	7	2	5	1	7	2
22	6	3	7	6	6	3	6	6	6	5	6	6	5	6	5	3	5	6	5	6	6	3	4	5
23	7	7	5	6	6	1	5	7	3	5	2	4	2	7	2	3	6	4	1	1	7	6	2	1
24	7	6	5	6	6	2	6	6	2	5	7	6	2	6	2	1	5	7	5	6	7	7	4	4
25	1	1	2	1	7	7	3	2	4	3	4	7	7	2	4	1	5	3	5	4	5	7	4	2
26	7	7	7	6	7	7	7	7	6	3	7	7	7	6	6	6	7	7	5	7	7	7	7	6
27	7	1	1	7	1	7	6	2	2	1	6	7	1	2	6	2	6	7	1	7	6	7	6	2

INSTRUCTOR	VALUE STATEMENTS																							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	19	20	21	22	23	24	25	26
28	5	5	6	5	6	6	5	6	4	4	5	6	5	6	5	4	6	6	6	6	7	6	6	6
29	3	5	6	3	5	4	3	4	2	4	4	3	4	3	5	2	6	4	6	2	5	3	4	2
30	1	7	4	5	4	7	4	1	5	3	3	5	2	6	6	2	4	7	4	6	6	2	2	1
31	6	6	6	5	7	2	7	7	1	4	1	6	4	5	7	4	6	7	6	6	7	4	4	2
(Whites)																								
32	3	3	5	5	6	4	5	5	2	1	3	6	6	6	2	6	6	6	2	3	7	6	2	3
33	7	6	5	7	4	4	5	7	1	1	5	7	2	7	2	3	4	7	1	5	6	7	1	1
34	6	6	5	6	5	3	4	5	1	1	4	3	2	3	6	3	6	3	6	7	5	2	4	2
35	6	6	5	3	4	4	6	6	2	1	6	5	2	3	3	4	4	3	3	3	5	5	1	2
36	7	4	5	6	7	4	7	6	4	1	6	3	2	7	1	4	2	1	6	6	7	4	1	2
37	4	3	6	6	7	2	6	7	1	1	5	5	4	2	2	2	7	7	5	3	7	2	7	2
38	4	4	6	6	5	1	5	5	2	3	5	5	5	2	1	3	6	1	5	6	7	1	3	4
39	2	4	5	6	5	2	5	4	2	3	5	4	3	6	6	4	6	5	5	5	6	2	2	2
40	5	5	5	5	6	5	4	6	2	2	4	4	4	6	3	4	5	6	2	6	4	4	2	2
41	6	6	6	3	5	3	6	2	1	5	5	6	2	3	2	2	5	5	6	6	6	6	1	1
42	4	4	5	3	5	2	4	4	1	4	5	5	4	6	2	1	6	6	5	6	7	6	2	5
43	6	7	3	4	6	4	5	5	1	3	4	2	1	5	7	3	3	4	6	7	6	5	1	1
44	4	4	4	6	5	1	5	4	1	1	2	4	2	2	2	3	6	6	4	7	6	4	7	2
45	4	3	6	6	6	4	6	6	3	4	6	6	3	3	1	5	5	4	5	7	5	5	2	4
46	7	6	5	3	4	1	6	6	1	4	6	6	4	3	2	1	5	6	5	2	6	1	2	2
47	2	7	7	6	6	7	7	6	2	2	4	3	2	2	4	7	2	6	6	2	7	6	2	1
48	1	1	3	6	3	3	2	2	3	3	6	7	4	4	7	3	6	2	3	2	3	7	2	2
49	3	3	5	6	7	1	2	3	1	1	5	5	1	4	5	1	2	1	6	7	4	1	1	1
50	6	6	7	7	5	1	4	7	1	5	5	7	2	6	1	1	6	3	1	7	7	1	7	2
51	3	6	5	5	5	6	3	2	5	4	3	5	3	3	3	4	3	2	5	6	7	6	3	2
52	1	1	4	7	1	1	1	4	1	2	6	7	1	4	4	1	4	7	4	7	7	7	4	1

* Because both statement 17 and 18 could be viewed as PRO value statements they were discarded.

APPENDIX F

COMPARATIVE POSITIVE AND NEGATIVE
VALUE SCORES BY RACE

TYPE OF STATEMENT	STATEMENT NO.	GROUP	MEAN
Positive - PRO	3	Black	5.13
		White	5.10
	5	Black	5.32
		White	5.10
	19	Black	5.45
		White	4.71
	23	Black	6.68
		White	5.95
Positive - CON	1	Black	5.00
		White	4.33
	4	Black	5.29
		White	5.33
	12	Black	4.58
		White	5.00
	22	Black	4.61
		White	5.24
Negative - PRO	10	Black	3.74
		White	2.58
	13	Black	3.55
		White	2.81
	25	Black	3.84
		White	2.38
Negative - CON	9	Black	3.35
		White	1.81
	16	Black	2.61
		White	3.10
	26	Black	2.90
		White	2.10

APPENDIX G

RAW IDENTIFICATION SCORES

INSTRUCTOR (Blacks)	PICTURES																															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1	1	1	0	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1
2	1	1	1	1	1	0	1	0	1	1	0	0	1	0	1	1	1	1	1	1	1	0	1	1	1	1	1	0	1	0	1	1
3	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	0	1	0	0	1	0	1	0	0	0	0	1	1	1	0	1	0	1	0	0	1	1	0	1	0	0	1	1	1	0
5	0	0	0	0	0	0	1	1	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	1	0	1
6	1	0	0	1	1	1	1	1	1	1	0	0	1	0	1	1	0	1	0	0	1	1	1	1	1	0	0	0	0	1	1	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	1	1	1	1	1	0	1	1	1	1	0	1	1	1	1	0	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1	1
11	1	0	0	0	1	1	1	1	1	0	1	0	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	0	1	0
12	0	0	0	0	0	1	1	0	1	1	1	0	0	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	1	1	0	0
13	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0
14	1	0	1	1	1	1	1	0	1	1	1	0	1	0	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1	0	1	0
15	1	1	0	0	1	0	1	0	1	1	1	0	0	0	1	1	1	1	0	1	0	0	1	1	1	1	1	1	1	0	1	1
16	0	0	1	1	1	1	1	0	1	1	0	0	0	0	0	1	0	1	1	0	1	0	1	1	0	0	0	0	1	1	0	0
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INSTRUCTOR (Whites)	PICTURES																															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
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* 1 = CORRECT
0 = INCORRECT

APPENDIX H

EXAMPLE OF INTERVIEW DIALOGUE

The following transcription is taken from the tape recorded interview with one of the 17 randomly selected art instructors.

The respondent is White, male and between 36 and 45 years of age. He had taught college level courses for 12 years, 10 of which were spent in an historically Black institution. His grammar might, at times, appear awkward. This is essentially due to his foreign background.

Researcher: How well did you do on recognizing those pictures (the art works)?

Instructor: Not terribly well, not too well.

Researcher: Why?

Instructor: Well, I'm not very familiar with most of the early 20th Century artists and some of them are early 20th Century artists - whether they're Black or White. And, some of the Black artists I'm not very familiar with, except a few major names.

Researcher: O'kay. . , We talked about Black art, Black aesthetics. Do you think there is such a thing as Black art?

Instructor: Well, I responded to that in my questionnaire.

Researcher: Yeah, I know you did, but I want to know if you think there is such a thing!

Instructor: There is Black experience, ah. . . ., what we were talking about, but as far as Black aesthetics, ah. . . I think it is changeable. Depends on the periods we're talking about, especially in today's society where we're so intermingled. Its mostly economic rather than social which is going to be more the prevailing factor today. Usually we

associate Primitivism with this kind of matter. Whenever a figure is involved we recognize it and if it's a figure that ties in with Black experience let's say, or Black color it self. I see people associating with Black aesthetics, I don't agree totally with this type of approach. Ah. . . ., sometimes it could be just purely color rendering which could be in the case of let's say Sam Gilliam which could be very strongly in a way, associated with Black aesthetics. . .if there is such a thing! Ah. . . .we relate that to African costumes and whatever, you know. . .or quilting, etc. . . .

Researcher: Do you try to incorporate any of the information about contributions of Afro-American artists in your classes?

Instructor: As much as I know. I try to make it more meaningful so that the student has more ah. . ., the class sessions will have more relevance: so that the student will identify more with art, knowing that there are people who are Black who also do art as much as there are White people who do art. Percentage-wise, if given time and economic circumstances, they'd probably even do more than they have done in the past because art is after all. . . .although it's an experience, it's an expression, also luxury and ah. . .the poor people are less thinking of luxuries, especially the buyers. So, if there are no buyers usually there will be less people who will produce art.

Researcher: In your attempts to incorporate that. . .do you find there are any administrative or economical kinds of obstacles that could hinder your effots to include that kind of information in your classes?

Instructor: No.

Researcher: Do you get administrative support for that sort of thing?

Instructor: Well. . . ., we are encouraged definitely yet, everything now-a-days in this materialistic society boils down to dollars. If you have more money you buy more equipment and more films, and strips and have more guest lecturers come in to make the

experience even more meaningful. With this economic circumstances that is dwindling supplies, and we know art is the last thing administration really thinks of in terms of general university priorities are concerned.

Researcher: Do students ever come up to you and ask for information about Black artists?

Instructor: Rarely, not being Black myself, ah. . ., I guess if they want to ask those kinds of questions they go to a Black professor. . . .if they do. But I make a point of bringing out Black artists' names, especially when I see the works relate on some level to their interests - to make it more meaningful to them in my studio classes.

Researcher: Well, do they seem to appreciate that. . . .you know, when you do that. . . .?

Instructor: Ah. . . . I don't know. I haven't inquired about that. I guess you have to be an outside observer to understand. . . .in order to compare with other situations. . . .I don't know.

Researcher: Well, I guess that's about all I wanted to ask. . . thank you.

Instructor: Ok. . .!

APPENDIX I

1930-1980
50 YEARS
UNIVERSITY OF WISCONSIN-MADISON THE SCHOOL OF EDUCATION

Department of Art
6241 Humanities Building
455 North Park Street
Madison, Wisconsin 53706
608-262-1660

145

Dear Chairperson:

Teaching Practices among art teachers in predominantly Black Institutions of higher education have, for the most part, received little or no serious attention.

As a doctoral candidate in Art Education at the University of Wisconsin-Madison, I have chosen to study this problem as part of my Ph.D. dissertation, Concepts and Values Affecting the Transmission of A Black Visual Aesthetic: Study of Art Instructors In Historically Black Colleges and Universities.

My experience as student and instructor of Art in Black Universities has helped me to better understand and appreciate the importance, and "mission," of these institutions. Only through the purposeful examination of existing pedagogical practices will we be prepared to make relevant academic adjustments.

I hope that this problem is also of concern to you and that you will consent to participate in this study.

To conduct this investigation, I plan to: 1) Travel to approximately ten (10) predominantly Black Colleges and Universities in the Southeastern United States in late March through April of this year, and (2) Administer a survey questionnaire and follow-up interview with each art department faculty member, (should take 40-60 minutes to complete). Most questions will relate to curriculum concerns and teacher preparation.

I would be most grateful if you would complete the enclosed questionnaire, check (X) the consent to participate box at the bottom and return it to me within five (5) days in the enclosed envelope.

Thank you for your generous assistance. I will be more than happy to share the findings of this study with you and will, therefore, send you a copy of the results as soon as possible.

Sincerely,

Oscar L. Logan

OLL/cl

SURVEY QUESTIONNAIRE

Chairperson
Name of Institution: _____

(please supply the requested information)

1. How long have you served as Art Department Chairperson at this institution?
   Yrs. _____

2. What is the full time student enrollment of your institution? _____

3. What is the total number of Art majors at your institution:

   Graduate _____ Undergraduate _____

4. What degree (s) do you offer Art majors? (Please circle)

   BA BS BFA Other (specify) _____

   Number of degrees earned during 1979-80: BA _____ BS _____ BFA _____

5. What graduate degree (s) do you offer Art majors? (Please circle)

   MA MS MAT MS in Educa MFA Other (specify) _____

   Number of degrees earned during 1979-80: MA _____ MS _____ MAT _____

   MS in Educa. _____ MFA _____

6. What is the total number of students enrolled in Art courses (both majors and non-majors) for Spring 1981-82? _____

7. Number of full time faculty in your department: Instructors _____

   Professors _____ Associate Professors _____ Assistant Professors _____

8. Does your department offer courses (s) in Afro-American Art (survey) _____

   Afro-American Art (history) _____ (please check).

   Are Afro-American art topics covered in other courses? Yes _____ No _____

   If yes please specify: _____

   _____

9. Do you maintain a slide collection of Artists' works? (Please check the appropriate %)

   0-10% _____ 10-25% _____ 26-50% _____ 51-75% _____ 76-100% _____

11. When is Spring Break at your school? From _____ to _____.

☐ PLEASE CHECK HERE IF YOU ARE WILLING TO PARTICIPATE IN THIS STUDY.

APPENDIX J

1930-1980
50 YEARS
UNIVERSITY OF WISCONSIN-MADISON THE SCHOOL OF EDUCATION

Department of Art
6241 Humanities Building
455 North Park Street
Madison, Wisconsin 53706
608-262-1660

148

March 4, 1981

Dear

Thank you very much for consenting to participate in my proposed study, Concepts and Values Affecting the Transmission of A Black Visual Aesthetic: Study of Art Instructors in Historically Black Colleges and Universities.

The results of this investigation, I believe, will be of interest and relative utility to each of us who is concerned about the teaching of art.

I am looking forward to visiting your institution -- hopefully, before or after Spring break.

You have already been enormously helpful; yet I would like to request of you, one more favor. Due to the extensiveness of this project and my somewhat limited budget, I am compelled to seek the most inexpensive means of lodging. Thus, I would appreciate any suggestions that you are able to offer when I arrive at your school.

Sincerely,

Oscar L. Logan

OLL/c1

APPENDIX K

Cd.#_____

SURVEY QUESTIONNAIRE

Instructor
(please supply the requested information)

150

1. Sex: Male ____ Female _____

2. Please give your age: 24 and under _____ 25-35 _____ 36-45 _____

   46-55 _____ 56-65 _____ 66-above _____ (please check)

3. Your racial group identification: Black/African-American _____

   White _____ Other _____ (please indicate).

4. Degree(s) you hold and year obtained.

   (a) Undergraduate: B.A. _____ B.S. _____ B.F.A. _____ Other _____

   (b) Graduate: M.A. _____ M.S. _____ M.A.T. _____ M.S. in Educ. _____

   Ed.D. _____ Ph.D. _____ Other _____(specify)

5. Institution(s) and location(s) attended for the undergraduate degree.

   _____

6. Institution(s) and location(s) for the graduate degree(s)

   _____

7. Years of college level teaching experience: _____

8. Years of college level teaching experience in historically Black institutions:

   _____

9. Have you taken course(s) in Black/African-Amer.) art or Black aesthetics:

   (please check) Yes _____ No _____ Course: _____

   If yes, how many credit hours? _____

10. Do you attend "Black Art" exhibitions? Yes _____ No _____ If yes, how

    regularly _____?

11. Do you teach courses in: (please check) Art Education _____ Studio _____

    Art History _____ African/American Art (Survey) _____ African/American

    Art History _____ Other _____(specify).

BACKGROUND

During the period of slavery, black artisans were required to produce works primarily for the use of the white slaveholders. As the nation progressed and demands for craftsmen increased, slaveholders had little choice but to use Blacks in craft positions that had been reserved for whites. The skills of slaves were used in building and furniture construction, wood-cutting and engraving artistry, gold and silver smithing, cabinetmaking, printing, and portrait painting.

During the latter part of the eighteenth century, the Rev. G. W. Hobbs of Baltimore established himself as the official artist of the Methodist Episcopal Church. He is identified as the first known black artist in the United States to execute a portrait of another black person. The subject of his early pastel portrait, completed in 1785, was a former slave, Richard Allen.

Unlike artist/churchman Hobbs, other black artists such as Joshua Johnston of Baltimore spent their time capturing the likenesses of members of wealthy slave-holding families. Later, artists such as Robert S. Duncanson and Edward M. Bannister painted landscapes and seascapes, while Edmonia Lewis and Henry O. Tanner used black subjects in their works.

Following the tradition of European art, white artists of the eighteenth and nineteenth centuries were working within their cultural milieu. There was not only security in the

knowledge of materials used, but familiarity with the style of the period, and, of course, the subject matter. Black artists who desired any recognition as artists were forced to encompass the prevailing European style as their own, for it was represented as the leading and only direction of the time. This limited view of art encouraged non-white artists to set aside the ideas and customs of their own cultural heritage.

During this time, Blacks were not completely ignored by white artists as the subject matter of their works. They were depicted as benevolent "darkies," or buffoons and "coons."

It was not until the 1920s that black art really began to flourish. A sense of cultural identity and awareness was evident in the arts. Although the Abolitionist movement had offered some opportunities for the projection of self-image for black artists, it was not until the period of the Harlem Renaissance that this came to fruition.

Through the efforts of Alain Locke, W. E. B. DuBois, Marcus Garvey, and numerous other notable black figures during this period, black artists and writers were encouraged to look towards Africa for resources. Those who accepted the charge produced art genres that depicted black people involved in their day-to-day experiences. Working in collaboration with writers, and in the presence of creative musicians, artists were able to gain a fuller sense of the collective force of

ceremonies and celebrations that have contributed so much to black creativity.

The periods of the 1930s and 1940s reflect similar directions in the styles practiced by most artists in the United States. They included a realistic, regionalist style; an abstract, Cubist style influenced by African art; and a dramatic, mural style wherein the major influences can be traced to the Revolutionary artists of Mexico. The genre/ regionalist art was a major factor in the social and economic reconstruction of the nation following the period of the Great Depression. The nature of the subject matter and the financial support given to individual artists through the W.P.A. enabled numerous minority artists to open studios for the first time and to express themselves on a more personal basis.

Those artists who were influenced philosophically and content-wise by the Revolutionary mural art of Mexico became the subject of great concern to government authorities. This concern led to a lessening of opportunities and a general boycotting by museums and galleries of artists whose works were labeled as propaganda.

The 1950s and 60s witnessed a clear break from the traditional directions in art in the United States. The rigid standards of traditional European art were all but abandoned, and subsequent styles were developed based on tendencies and characteristics of art in non-European cultures. In spite of the fact that the styles that developed were

related to and meaningful for minority artists in the United States, the opportunities to participate significantly in the social and economic program were limited.

Today, avenues of approval through exhibits and other forms of distribution continue to be in the hands of a coterie of people whose approval is necessary before works are suitable for public consumption.

FOOTNOTE. Lewis, S. "Art and Aesthetics (A Minority Report)" in S. Madeja (ed.) Arts and Aesthetic: An Agenda for the Future. St. Louis: Cemrel, NC., 1977.

*Please read the "Background" information prior to completing this section of the questionnaire.

React to each of the various statements on the index cards by placing an (X) in the space provided on the answer sheets that most clearly reflect your opinion on the subject.

1	2	3	4	5	6	7
Strongly Disagree	Disagree	Slightly Disagree	Neither Agree Nor Disagree	Slightly Agree	Agree	Strongly Agree

*Check only one space. Additional space will be provided for comments.

ANSWER SHEET

Cd # _____

156

Strongly Disagree	Disagree	Slightly Disagree	Neither Agree Nor Disagree	Slightly Agree	Agree	Strongly Agree
SD	D	SL. D	NEU.	SL.A	A	SA
1	2	3	4	5	6	7

Comments:

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

NO. ___ | | | | | | | |

Cd.# _____

ANSWER SHEET

ARTIST IDENTIFICATION

INSTRUCTIONS:
Please place the figure number of each illustration in the space beside the name of the artist that produced the work:

Fig._____ Horace Pippin

Fig. _____ Barbara Chase-Riboud

Fig. _____ John Singer Sargent

Fig. _____ Mary Cassatt

Fig. _____ Ben Shahn

Fig. _____ Eldzier Cortor

Fig. _____ Willem De Kooning

Fig. _____ Jasper Johns

Fig. _____ Henri Matisse

Fig. _____ John Constable

Fig. _____ Benny Andrews

Fig. _____ David Smith

Fig. _____ Hale Woodruff

Fig. _____ Robert Rauschenberg

Fig. _____ Edmonia Lewis

Fig. _____ Aaron Douglas

Fig. _____ Richard Hunt

Fig. _____ Charles White

Fig. _____ Archibald Motley

Fig. _____ Hughie Lee Smith

Fig. _____ Joshua Johnston

Fig. _____ Richard Mayhew

Fig. _____ Henry O. Tanner

Fig. _____ Thomas Hart Benton

Fig. _____ Sam Gilliam

Fig. _____ Lois Mailou Jones

Cd.# _____

ANSWER SHEET

ARTIST IDENTIFICATION

INSTRUCTIONS:
Please place the figure number of each illustration in the space beside the name of the artist that produced the work:

Fig. _____ Richmond Barthe

Fig. _____ Dana Chandler

Fig. _____ Elizabeth Catlett

Fig. _____ Frank Stella

Fig. _____ Edward Bannister

Fig. _____ Louise Nevelson

1 Joshua Johnston
"Benjamin Yoe and Son"

2 Edward Bannister "Oak Trees"

3 John Constable "The HayWain"

4 Edmonia Lewis
"Forever Free"

5 John Singer Sargent
"Four Daughters of
Darley Boit"

6 Henry O. Tanner
"The Banjo Lesson"

7 Mary Cassatt
"Young Woman Sewing"

8 Aaron Douglas
"Building More Stately Mansions"

9 Hale Woodruff
"The Return to Africa"

10 Richmond Barthe
"The Boxer"

11 Thomas Hart Benton
"Arts of the West"

12 Archibald Motley
"Mending Socks"

13 Henri Matisse
"Red Room"

14 Ben Shahn "The Passion
of Sacco and Vanzetti"

15 Horace Pippin
"Roses With Red Chair"

16 Charles White
"Preacher"

17 Willem DeKooning
"Woman I"

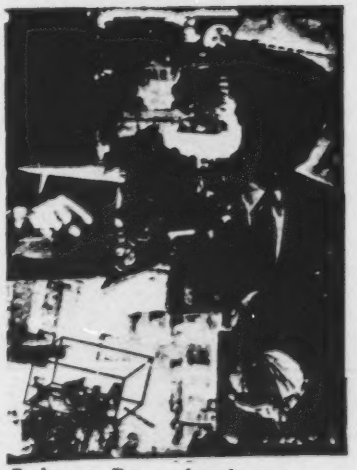
18 Eldizer Cortor
"Roon No. V"

19 Jasper Johns
"Target With Plaster Casts"

21 David Smith
"Royal Bird"

20 Richard Hunt
"Arachne"

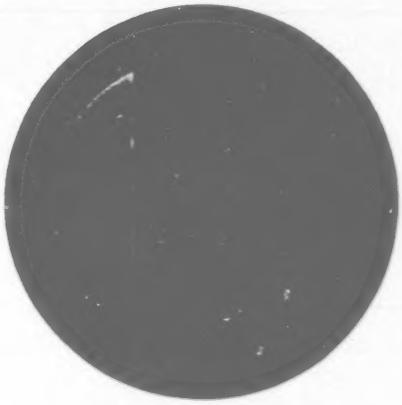
22 Elizabeth Catlett
"Black Unity"



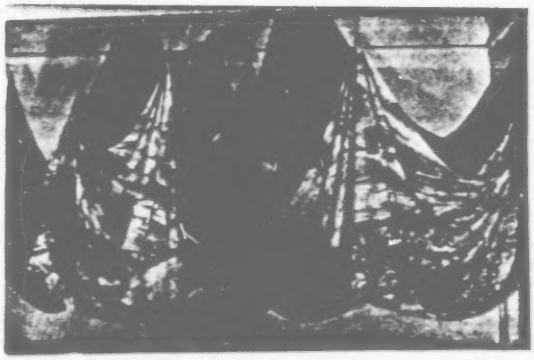
23 Robert Rauschenberg
"Buffalo"

24 Dana Chandler
"4(00) More Years"

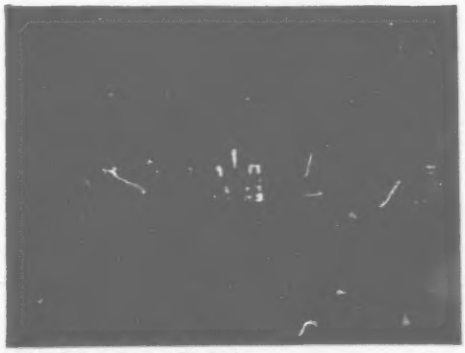
25 Richard Mayhew
"The Gorge"



26 Frank Stella
"Sinjerli Variation I"

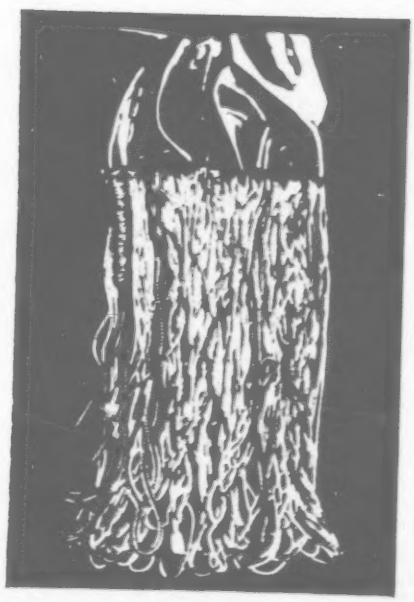


27 Sam Gilliam
"Carousel Form II"



28 Hughie Lee Smith
"Man With a Balloon"

29 Benny Andrews
"War Baby"



30 Barbara Chase-Riboud
"White Zanzibar"

31 Louise Nevelson
"Sungarden No. I"

32 Lois Mailou Jones
"Ubi Girl From the Tai Region"